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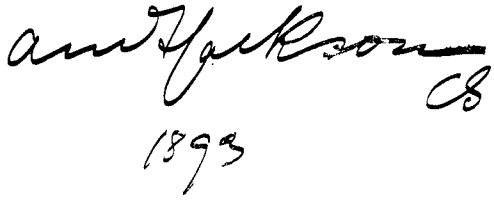

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FOR COLLECTING AND PRINTING

RELICS OF POPULAR ANTIQUITIES, &c.

ESTABLISHED IN

THE YEAR MDCCCLXXVIII.

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CINDERELLA

Three Hundred and Forty-five Variants

OF

CINDERELLA, CATSKIN, AND CAP O' RUSHES, ABSTRACTED AND TABULATED, WITH A DISCUSSION OF MEDIÆVAL ANALOGUES, AND NOTES,

BY

MARIAN ROALFE COX.

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With an Introduction by

ANDREW LANG, M.A.

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ERRATA.

Page 13 (and p. 203), *for date of Curtin, 1870, read* 1890.
„ 51 (and p. 427), *for* Woycicki *read* Wojcicki.
„ 85, *for* title of No. 222 *read* "Marie la Fille du Roi".
„ 94 (and p. 278), *for* Koylowski *read* Kozlowski.
„ 102, *for* Dizon *read* Dixon.
„ 108 (and p. 204), in No. 280 *delete* stop after Samfundets.
„ 175, *for* Varmland *read* Värmland.
„ 397, *for* Fjeldbygdune *read* Fjeldbygderne.
„ 449, *for* Korsbury *read* Korsbury.

INTRODUCTION.

In fulfilment of the Rash Vow of Folk-lore, I offer a few words on Miss Cox's collection of *Cinderella* stories. On the first view of her learned and elaborate work I was horrified at the sight of these skeletons of the tale. It was as if one had a glimpse into the place where Hop o' my Thumb's Giant kept the bones of his little victims. Dry bones of child-like and charming tales are these, a place of many skulls. But science needs horrors of this kind, it seems, and I have wandered in Miss Cox's collection with admiration of her industry and method, with some despair, too, as to the possibility of ever tracing the *Cinderella* type to its origin and home. However, a rash vow must be kept, and an Introduction must be written, though "good wine needs no bush", and I conceive that Miss Cox, who knows so much about Cinderella, would do what is needful better than I, who only know a few Cinderellas familiarly and well.

The fundamental idea of *Cinderella*, I suppose, is this: a person in a mean or obscure position, by means of supernatural assistance, makes a good marriage. This, of course, is the fundamental idea of *Puss in Boots*. In the former tale the person is usually a girl, in the latter a man. In both tales the supernatural aid, always in *Puss in Boots*, often in *Cinderella*, is given by a beast. Granting the existence of this idea, almost any incidents out of the treasure of popular fancy may be employed to enrich and complicate the plot. Taking Perrault's literary version as the normal type, the incidents are those of the Unkind Stepmother, the Jealous Sisters, the recognition of the heroine by her shoe,—and the hostile persons may be forgiven or punished, according to the taste and fancy of the narrator. Now the cruel stepmother, the competitive sisters, arrange themselves round other central ideas of *märchen*, as round that of the bride who loses her lord by

breaking a nuptial taboo—for example, in *Cupid and Psyche.* In that class of tales they may be forgiven; or we may have the "Villain Nemesis"; that is, they may be punished. Again, another popular incident may be introduced, a bird may reveal the secret. But this, too, is not peculiar to *Cinderella;* it occurs in all sorts of plots: the revealing animals are wood-worms in a *märchen* which survives in a *scholion* to the *Iliad.* Once more, the shoe need not bring about the recognition: that may be done by a ring, or a lock of hair, or otherwise. As far as I can see, the number of possible combinations resulting in a story recognisably similar to Cinderella are infinite. Now, I would only regard such stories as *necessarily* borrowed, or transmitted, when the chain and sequence of incidents keeps close to a given type; we may choose Perrault's as the type, merely by way of illustration. Given a widower, his daughter, his second wife, her daughters, ill-treatment of his daughter, her supernatural aid to social successes, her disappearance, and recognition by lock of hair, ring, or shoe—given all these, in their sequence, and we have borrowing or transmission of a tale, as far as we can reason on chances of possible coincidence. Make the giver of supernatural aid a beast, bequeathed by a dead mother, or that dead mother in a new animal form, and we have a more archaic shape, but still the same tale, the same plot, probably the same original narrative. Dead mother as beast seems most archaic, see the last variant (p. 534); then beast bequeathed by dead mother; then fairy godmother.

While this plot and sequence is adhered to, we seem to see one original combination in different guises. Granting this much, if we want to go further, and look for the cradle of the story, whence it was originally diffused, we take up Miss Cox's book. Let us adopt the hypothesis, to please M. Cosquin, that India is the fountain of these narratives. We look up India on p. xxxi, and find that the tale occurs in Bombay, Madras, and Salsette. In the first and last the tale is in form A. "ill-treated heroine; recognition by means of shoe." In the case of Bombay, as far as the summary shows (p. 11), it is very normal. The heroine is aided by a cow: a cock is the bird-witness: a shoe

helps the recognition: the foes are punished. Which of the ideas is peculiarly Indian?

Then (p. 91) we have the "indeterminate" form of Madras. It begins with a girl whose lips drop gems (*Les Fées* in Perrault). Her life is in a necklace. (Separable Life: familiar everywhere, as in ancient Egypt, Maspero, *Contes Egyptiens.*) Lost shoe, as in Rhodopis, in Herodotus. Owner found, then jealousy of prince's first wife, and no more of Cinderella here, but plenty of other popular incidents. The third case is not more valuable for our purpose.

If India preserves no more than this, why are we to look for the origin of the story in India? The shoe occurs in Annam (p. 28) absolutely involved in a mass of other *données*, some familiar in *Cupid and Psyche*, some in all tales of Grateful Beasts; the Revenge is that of Thyestes, and of Gudrun on Atli. Armenia (p. 4) mixes up "Little Brother and Little Sister (Grimm) with a mass of casual incidents, as of heroine inside fish; the story is a hotch-potch of story formulæ. The other Asiatic versions are of the Peau d'Âne variety. If India be the centre, why have we so few Indian examples; why, in lands relatively near India, is the tale so corrupted from the type which we have chosen; how do we know that the tale was not carried into India?

If we look at Europe, there is always the chance that a book so popular as Perrault's suggested the form which the tale has taken. Our only standard, as far as I can see, is archaism, the presence of elements more barbaric than Perrault offers. Such elements are unlikely to have been added to Perrault; more probably he, or earlier French taste, discarded them. In 3 (p. 2), from the Riviera, we see Perrault's Fairy Godmother mixed up with a more archaic form in a foolish way: perhaps there is here an infusion from the literary version.

One method we might use, we might examine the tale in the form which it assumes among the most primitive peoples. From America Miss Cox only cites examples of Brazil, Chili, and the West Indies: in all of which European importation is probable or certain.

I confess that I see little hope of light from savage lands, unless we can find a race so remote and untouched by Europe that it can hardly have borrowed, or unless we discover *märchen* recorded by old travellers and missionaries. I have cited a few in various works on the topic. The Zulus can scarcely have imported their large store of *märchen* recently, but these may have filtered south from old Egypt, or through the Arabs or other builders of the cities in Mashonaland. The cases of Samoa and the Huarochiris seem the most singular; the *märchen* have long been part of the national divine and heroic myths. Among forms from remote peoples, Miss Cox only gives the Kaffir "Wonderful Horns". Here, with a boy for hero, we have elements of "The Black Bull of Norroway": the Cinderella feature is the winning of a marriage by help of a costly mantle and ornaments magically provided. I do not believe this tale to be of *recent* importation.

One thing is plain, a naked and shoeless race could not have invented Cinderella. Beyond this I cannot go. As far as the evidence proves, any incident or incidents of the common store may be interwoven in any sequence. But certain sequences have been the fittest, and have therefore survived. The sequence in Perrault has been among the fittest, and I can believe that this particular arrangement was invented once for all. But all the elements appear in other combinations. Jealous stepmother and sisters; magical aid by a beast; a marriage won by gifts magically provided; a bird revealing a secret; a recognition by aid of a ring, or shoe, or what not; a *dénouement* of punishment; a happy marriage—all those things, which, in this sequence, make up *Cinderella*, may and do occur in an incalculable number of other combinations.

The *märchen* is a kaleidoscope: the incidents are the bits of coloured glass. Shaken, they fall into a variety of attractive forms; some forms are fitter than others, survive more powerfully, and are more widely spread. This is the limit of my theorising on the affirmative side. On the negative, I see no reason for expecting to find any centre of origin, and no evidence for India as that centre. On the anthropological side, I think that we find

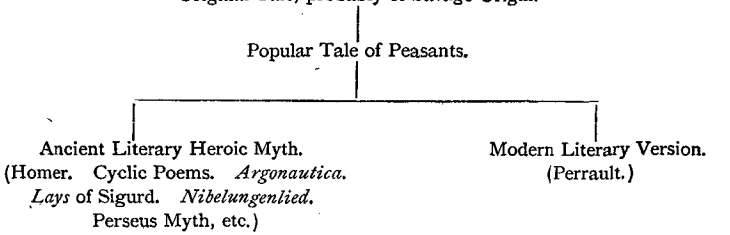
the origin of many incidents in the early mental habits of mankind, and of a few in early custom.

Being unable to throw any more light on *Cinderella*, I may take advantage of the opportunity to show what I think about Popular Tales, their origin and diffusion, as, from certain criticisms, my position seems not to be understood. This may be chiefly my fault, partly that of other antiquaries, who, I think, incline to credit me with notions which I do not entertain. These criticisms were expressed at the Folk-lore Congress of 1891, in papers which I was not fortunate enough to hear, and I have only now read them in the records of the Congress. The results at which I arrived, provisionally as it were, have been a good deal criticised, as by Mr. Jacobs and M. Cosquin, the author of the learned and valuable *Contes de Lorraine*.[1] Perhaps I may now offer a few remarks on their criticisms. It is hardly worth while to answer a suggestion that I am indifferent to the literary merit of the tales, or ignorant of the constructive art which is sometimes, by no means always, displayed in the composition of *Cinderella*, for example. Ever since I could read, and long before I ever dreamed that fairy-tales might be a matter of curious discussion, those tales have been my delight. I heard them told by other children as a child, I even rescued one or two versions which seem to have died out of oral tradition in Lowland Scots; I confess that I still have a child-like love of a fairy-story for its own sake; and I have done my best to circulate Fairy Books among children. Coming from childhood into the light of common day, I found certain theories of popular tales chiefly current. They were regarded as the *detritus* of Myths, the last echo of stories of Gods and Heroes, surviving among the people. These myths, again, were explained, by the schools of Schwartz, Kuhn, Max Müller, as myths either of storm, thunder, and lightning, or of the Sun and Dawn. Further, the myths, and also the tales, were believed to be essentially and exclusively Aryan, parts of the common Aryan heritage, brought from the cradle of the Aryan race. The solar

[1] Paris, 1886. See Mr. Jacobs on the *Science of Folk-tales*, and M. Cosquin, *Les Incidents Communs*, in International Folk-lore Congress, 1891 (Nutt).

and the elemental theories of the origin of myths, and of their *detritus*, popular tales, did not convince me. The linguistic processes by which words and phrases of forgotten meaning developed into the myths, did not seem to me to be satisfactory solutions. I observed that tales similar to the Aryan in incident and plot existed in non-Aryan countries—Africa, Samoa, New Guinea, North and Central America, Finland, among the Samoyeds, and so forth. As it was then denied that tales were lent and borrowed, from people to people, I looked for an explanation of the similarities. The same stories were not likely to be evolved among peoples who did, and peoples who did not, speak an Aryan language, if language misunderstood was the source of tales. I also reached the conclusion that, when similar incidents and plot occurred in a Greek heroic myth (say the Argonautic Legend or the *Odyssey*) and in popular tales current in Finland, Samoa, Zululand, the tales are not the *detritus* of the heroic myth, but the epic legend, as of Jason or Odysseus, is an artistic and literary modification of the more ancient tale. The characters of the *tale* are usually anonymous, and the places are vague and nameless. The characters of the *epic* are named, they are national heroes; the events are localised; they occur in Greece, Colchis, and so forth. So I concluded that the *donnée* was ancient and popular, the epic was comparatively recent and artistic. Next I observed that the tales generally contained, while the epics usually discarded, many barbaric incidents, such as cannibalism, magic, talking animals. Further, I perceived that the tales varied in "culture" with the civilisation of the people who told them. Among savages, say Bushmen, or in a higher grade Zulus, the characters were far more frequently *animals* than in European *märchen*. The Bushman girl who answers to Medea is not the daughter of a wizard king, but the wife of an elephant. The same peculiarity marks savage religious myths. The gods are beasts or birds. These facts led me to suppose that the tales were very ancient, and had been handed down, with a gradual refining, from ages of savagery to ages of civilisation. But the peasant class which retains the tales has been so conservative

and unaltered, that many of the wilder features of the original tale (discarded in early artistic and national epic) linger on in *märchen*. Thus, in most peasant versions of the *Cinderella* theme, the wonder-working character is a beast, a sheep in Scotland; sometimes that beast has been the heroine's mother. In our usual *Cinderella*, derived from Perrault's version (1697), the wonder-working character is a fairy godmother. Thus I seemed to detect a process of genealogy like this:



Discovering an apparent process of refinement and elaboration, and behind that ideas very barbaric, I examined the more peculiar incidents of popular tales. Talking beasts are common, beasts acting as men are common: no less common, among savages, is the frame of mind in which practically no distinction is taken between gods, beasts, and men. The more barbaric the people, the more this lack of distinction marks their usages, ritual, myth, and tales. Of magic and cannibalism it is needless to speak. The more civilised the people, the less of these elements appears in their ritual, usage, and myth: most survives in their popular tales, and even in these it is gradually mitigated. My conclusion was that the tales dated from an age of savage fancy.

Lastly, I seemed to note, in European popular tales, some relics of ancient legal custom. The constant preference of the youngest child, boy or girl, might conceivably point to a time when the youngest child was the heir, as in Borough English: a very widespread custom. On this I would not now lay stress; another natural reason may suggest the favour always shown to Benjamin. Besides, in adventures, if there is to be accumulating interest, someone must fail; the elder sons would attempt the adventure

first: consequently the youngest must be the successful hero. I have endeavoured to reverse the process in the *History of Prince Prigio.* On the other hand, I still incline to believe that the prohibitions on naming or seeing the bride, with the supernatural sanction of punishment for infringing the taboo, account for the central incidents in stories like *Cupid and Psyche.* If this be admitted, it points to a very remote origin of the tale, in an ancient stratum of custom, obsolete in Europe. This, in itself, is a curious little piece of human history. Again, the setting of a man to do dangerous feats, before he can win his bride, is a matter of known custom. In heroic Greece, a bride was usually bought, as now among the Zulus, by a price of oxen. But a man might make the accomplishment of difficult feats the price of his daughter's hand; such feats are the winning of the oxen of Iphiclus, the sowing of the dragon's teeth. The result of all these considerations would be that tales were first told when the incidents in them, so astonishing to a civilised mind, were matters of ordinary belief and custom, when beasts might act like men, when there were nuptial taboos, when magic and cannibalism were prevalent. The incidents would no more startle people in fiction then, than a duel, a stolen child, a discovered will, startle novel-readers now. But, as Sainte-Beuve says, had we inherited no fairy-tales, and started to tell nursery-tales in full civilisation, the incidents of *Puss in Boots* would not have been invented.

That is all my theory: the tales are of immense antiquity, and date from a period of wild fancy, like that in which the more backward races are still or were yesterday.

I have disclaimed any theory about the original Home, or the diffusion of the tales. I have frequently shown the many ways in which a tale, once conceived, might be diffused or transmitted. It might be carried by women, compelled, by the law of exogamy, to marry into an alien group. It might be carried by slaves all across Africa, and, in old times, to America. A slave of Javan might tell a Greek tale among Phœnicians or Assyrians. Soldiers of Alexander might carry them to Egypt. A viking expedition of early Greeks in Egypt, such as Odysseus describes (*Odyssey*, xiv,

262-275), might carry off an Egyptian captive with his tales, or the Greek himself might be taken and sold, with his tales, into Libya. Tales might come and go, north and south, with the amber on the Sacred Way. How tales known in the old world could be carried to the Huarochiris, subjects of the Incas, or to Samoa, and there get *incrusted in the sacred national myths*, entirely puzzles me, nor can I very readily see how a whole mass of our tales came to be diffused among Zulus and Bushmen, Red Indians and Eskimo. But "anything might happen in the great backward of time", as Aristotle says. I do not deny that such diffusion and transmission is possible.

On the other hand, I have frequently said that, given a similar state of taste and fancy, similar beliefs, similar circumstances, a *similar* tale might conceivably be independently evolved in regions remote from each other. We know that similar patterns, similar art (compare Aztec and Mycenæan pottery in the British Museum), have thus been independently evolved; so have similar cosmic myths, similar fables, similar riddles, similar proverbs, similar customs and institutions. Mr. Fraser's learned and copious work, *The Golden Bough*, is full of examples. All history is full of examples, and the Spanish missionaries met Baptism, Confession, and a ghastly Communion in Mexico. Is it impossible, then, that, out of similar materials, similar *märchen* might be independently evolved?

Here M. Cosquin says that, in certain cases at least, it is impossible. He may be right, I am not indissolubly wedded to the theory of possible independent evolution of stories akin let us say, to *Cupid and Psyche*. As to that tale, and most others, M. Cosquin claims for it an Indian origin. Now, I will grant, for the sake of argument, that this, that, and the other tale may have an original home, was invented once for all, and was diffused into all the regions where it is found. But why is India to be that original home? Here I cannot agree with M. Cosquin. I have shown, in minute detail, that no single incident, or custom, or idea, in *Cupid and Psyche*, is peculiar to India. All are either universally human, or incidental to a certain ancient state of society, which

has left traces everywhere. As M. Cosquin is well aware, our oldest *märchen* in literary form are derived from an Egyptian papyrus of the age of the second Rameses.[1] What reason can we allege for supposing that Egypt borrowed them from India, or India from Egypt? We have no evidence at all as to their place of origin. Again, we have the well-known *märchen* embodied in the *Odyssey*, the Perseus legend, the Jason legend, all much older than Greek knowledge of India. The Cyclic poems can hardly be placed later than the eighth century B.C. In them we find traces of the *märchen* of Keen Eye, the constant companion of the hero in *märchen*, as also of Jason.[2] We have the pursuit of Nemesis, who takes various animal forms, like a character in the *Mabinogion*, and another in *The Arabian Nights*, and the Giant in *Puss and Boots*. Hesiod shows us the transformed character, Metis, swallowed by Zeus, when she is a fly, as the Giant, in form of a mouse, is swallowed by Puss in Boots. Also, in the *Cypria* we have the girls who produce corn, wine, and oil, as in a Buddhist legend.[3] But this was Greek before Buddha was born, what shows it to have been borrowed from India? The story of the rescue of Hesione from the monster, a common occurrence in *märchen*, is ancient Greek: what has India to do with the matter? These reinforce the evidence of that regular *märchen*, the Perseus tale, with the Cap of Darkness, a "property" of *märchen* known to the *Iliad*. The Jason legend, as it stands, is a mass of *märchen;* the first part is the flight of two children, known in Samoyed (Castren), in Grimm, in modern Greek. The second part is our *Far-Travelled Tale*. Our *Odyssey* is notoriously a tissue of *märchen*.

If M. Cosquin still holds that all these, with the ancient Egyptian story of Bitiou, came from India, it would be well for him to demonstrate the point by evidence. There is no trace of ancient Egyptian or ancient Greek acquaintance with India. I am not denying that the *märchen* of ancient Greece and Egypt may have come from India, in course of commerce and slave-dealing. But

[1] Maspero, *Contes Egyptiens*.

[2] *Cypria*. In Kinkel's *Epicorum Græcorum Fragmenta*, p. 18.

[3] *Op. cit.*, p. 29.

there is no evidence that East borrowed from West, or West from East. Stories must have spread both ways, later, in Alexander's conquest, and with Buddhist wanderers, and in commerce, the Crusades, Arab adaptations done into Latin, into French, and so on, but why should India be the original home of *märchen?* I have destroyed the theory that the ideas and customs are peculiarly Indian. I have shown that, if *Puss in Boots* was originally Indian, with a Buddhistic moral, gratitude to animals, that moral does not occur in the Indian form of *Puss in Boots.*[1] Till M. Cosquin shows that the ancient Greek and Egyptian *märchen* originated in India, a country unknown to ancient Greece and Egypt, I fear I cannot be converted to his theory of India as the cradle of *märchen.*

M. Cosquin (*International Congress*, p. 68) takes a case. A girl is delivered to a dragon, and saved by the hero, who kills the monster. I am supposed to call the sacrifice of a girl to a beast, as an expiation, a "savage idea". *Eh bien,* I really cannot call it civilised! The west coast of Africa, where sharks do duty for dragons, is the only place where I remember the rite in actual practice. Garcilasso de la Vega mentions a similar custom in Peru. Given the rite, the rescue would be heroic. So far, the idea might be developed among any people who practise the rite. But what follows? The hero falls asleep as he waits for the monster; the girl tends his hair ("catches vermin in it", not a civilised attention, except in the case of Prince Charles in his Highland distresses), twines a ring in the hair, sees the monster approach, drops a hot tear which wakens the hero; the dragon cries, "Hullo, here's a pair of you!" This incident is found in the Greek isle of Syra, in a modern Nubian story, details and all, in Armenia; and the "burning tear" in Wallachian and Swedish.

Do I believe that the details have been independently developed in Syra, Nubia, Armenia?

Certainly I do not believe it. I believe the scene has been invented, as it occurs in this tale, once for all, and diffused in the various ways which I have suggested.

[1] Perrault's Tales, *Puss in Boots.*

But the sacrifice of the girl to the monster, her rescue by the hero—do I believe that to be of *Indian* origin?

Why should I believe that Perseus and Andromeda, Heracles and Hesione, were borrowed from India by Greece before or about Homer's time? I have no evidence to show whether Greece borrowed the incident or not, and I believe the incident might be invented wherever people were capable of sacrificing a woman to a wild beast. That coincidence of fancy is as possible as the Rescue from the Bull in modern novels.

Again, I do not say that, if we find nuptial taboos in a story in a given country, therefore that country once practised nuptial taboos. I believe that the nuptial taboo accounts for the origin of the incident in the tale, but the tale may have been borrowed, and the taboo may never have been practised in the country where we find the story.

I cannot guess why I am supposed to lay stress on this theory of independent evolution of tales. In the conclusion of "A Far-Travelled Tale" (in *Custom and Myth*) I give the three hypotheses, "that all wits jumped, and invented the same sequence of situations by accident"; that all men spread from one centre, and carried a tale of the centre everywhere, or "that the story, once invented, has drifted all round the world". I show how the diffusion might conceivably be accounted for by exogamy, trade, slave-dealing, war, "by all these agencies, working through dateless time." "*Much* may be due to the identity everywhere of early fancy; *something* to transmission", as M. Cosquin quotes me (*Introduction to Grimm*, xlii, xliii). I should have said "much" in both clauses. In fact, I am obliged to say that I know not how the stories are so similar, for transmission to the Western Pacific coast from India, Africa, or Europe is difficult to accept. But the backward of time and the possibilities of migration are infinite.

Thus no one can say that I dogmatise. But my fault is not dogmatising *against* the possibility of independent development. Thus, in *Cupid and Psyche*, M. Cosquin says: "According to Mr. Lang, a 'fortuitous combination' of fantastic elements might produce, at one moment, in a number of countries, the following

sequence of adventures: Girl to be devoted to a serpent or other monster, who is really a man in a beast's skin. He marries the girl. She may not *see* her lord; is betrayed into disobeying this rule; the husband disappears; she wanders in quest of him; is set on impossible tasks by his mother; accomplishes them by aid of animals; she and her lord are reunited. Mr. Lang thinks this little romance, with its chain of adventures, might be invented at once in I know not how many countries, and might spring armed from I know not how many brains. That would be the miracle!" It would, indeed, only I never said anything of the sort, as far as I remember. I said that all the incidents were either universally human, like Psyche's jealous sisters, or were suggested by nuptial taboos and other customs, common in many countries. I never said that all the tale of Apuleius might spring from any number of savage brains all at once. What I said, and what I demonstrated, is, that tales of a *similar* character, turning on transgression of a nuptial taboo, might and did occur, probably independently, among Zulus and Red Indians. Some of the proofs are given, from Zulu and Red Indian sources, in *Cupid, Psyche, and the Sun-Frog*. They differ greatly in detail and "sequence of adventure". What is consistent is the disappearance of wife or husband, on the infringement, by husband or wife, of a mysterious prohibition. I argue "tales *on the pattern* of *Cupid and Psyche* might have been evolved, wherever a curious nuptial taboo required to be sanctioned, or explained, by a myth". I added that "they might also have been transmitted in the unknown past of our race". Where the sequence of adventures in Apuleius is strictly preserved, there I believe firmly in transmission, in borrowing. Where the sequence does not occur, but the essence or central point does occur, the disappearance of wife or husband, usually more or less supernatural, often occasionally invested with an animal's form—when this occurs in South Africa or North America, blended with local superstitions, *there* I believe that independent development is perfectly possible.

It is not hard to confute an opponent, if it may be done by attributing to him a theory which he does not hold, and dis-

proving *that*. We are all prone to adopt, unconsciously, that form of reasoning, "du moins si j'en juge par la confusion regnant dans beaucoup d'esprits", as M. Cosquin says. There is a point at which the sequence and combination of incidents into a plot can only have been made once, and that point is reached wherever a tale like *Cupid and Psyche exactly* follows the arrangement of Apuleius. But other tales, retaining its peculiar central situation, do not present its sequence of plot. In the case of certain remote and backward peoples, their tale of this kind, to my thinking, may be of independent origin, while I do not and did not deny that they may have borrowed and altered it. In fact, I decline to dogmatise.[1]

Mr. Jacobs is my next critic. He insists that to study survivals in the tale is not to study the tale. I suppose I have "studied the tale", more or less. My reason for writing on it was to show that the peculiarities of the tale could be accounted for without the use of Mr. Max Müller's solar theory: this was a late performance, like the rest of the world, I first read the tale for pleasure. Mr. Jacobs likens me to one who, in future ages, should study *The Mystery of a Hansom Cab*, to learn the properties of hansom cabs, and argue that the story was written to illustrate these. The mystery of Mr. Jacobs' vein of humour! However, it is true that I do regard some *märchen* "as a species of *Tendenz Roman*", stories with a purpose, or capable of being used, at least, to point a moral. There is no mistake about the moral in the tales where charity or courtesy are denied by the first and second adventurer, who fail, granted by the third, who succeeds. Perrault notices, perhaps exaggerates this truth. Now, I can conceive that, when some young bride objected to the irrational taboo, then a taboo story—the awful results of breaking a taboo—was told to her: that is not out of human nature. Mr. Jacobs admits that savage customs and ideas do "obviously" occur in fairy-tales, but these are "not the essence of the story". The "obviousness" was not so manifest, I am conceited enough to say, before it was set

[1] I may have caused confusion by saying "the tale" of *Cupid and Psyche*, in Introduction to *Custom and Myth*. I should have said "the essential incident in the tale".

forth. The essence of the story, as literature, is the story, of course, but, while the solar explanation prevailed, it was desirable to study the element of savage survival. As for the literature, for the tale in itself, I am so enamoured of it that I cannot, like Mr. Jacobs, "hope" for a day when, "instead of having to read the tale", we shall be content with a technical summary of its incidents! Having to read the tale! It is not a compulsory part of education, but, apart from the entertainment, I am prejudiced in favour of studying one's authorities.

Mr. Jacobs is curious to know "When did the story first appear, and how was it diffused?" One greatly desires, indeed, to know when it originally appeared, and I shall be the first to applaud Mr. Jacobs when he makes this valuable discovery. *Märchen* (if we exclude some which may have won their way into cosmogonic myth, the story of the Origin of Death, and so on) first appear, in literature, in ancient Egypt. Mr. Jacobs does not believe that the exclusively Indian origin has been demonstrated: here we can agree.

As to our "Far-Travelled Tale", of Jason, Mr. Jacobs says, "All the countries where this story is found have been in culture-contact with each other," and argues from that assertion. But was Europe in "culture-contact" with Samoa, and could a European story become part of the divine mythology of an island first sighted by Europeans in 1722?

The recent European importation of the tale into Madagascar is possible; in Samoa the difficulty is greater: is very great. It is not a case of showing incident A in Samoa, incident B in Peru,[1] as Mr. Jacobs says is our method. The whole story is in Samoa: the hero, the god, the daughter, the tasks, the accomplishment of them by the daughter, the flight, the magical obstacles, bush, mountain, water. All are in a Samoan myth of a god and a hero. Were they adapted from the story of a beach-comber, were they diffused in some dateless wandering of men? They are so close and similar in sequence to European versions, that the hypothesis of "wits jumping" seems to be excluded,

[1] *International Congress*, p. 86.

as I have said in the Introduction to *Custom and Myth.* The problem is obscure.[1]

I know not how or why this doubt of ours should be called "The Casual Theory". But incidents found in this *märchen* occur, like most such incidents, in perfectly different combinations: the Flight, especially, as everyone knows, is separable from the rest of the narrative: it may be from a ghost in Hades, or from a cannibal mother (Japan, Zulu, Samoyed).

If I have anywhere said that coincidence of invention is the one necessary explanation of the similarity of Popular Tales, I burn my faggot.

If I have ever hinted that tales are only valuable as materials of anthropology, instead of being the oldest novels, full of grace and charm, may the Folk-lore Congress hand me over to the secular arm.

I have only maintained that similar institutions and a similar imaginative condition may give rise to similarities in tales, and even to some combinations of incidents, as often occurs in modern novels, while asserting, at the same time, that diffusion of those tales is perfectly possible and conceivable. As to the place and date of the very first tales, it may be Polar, pre-glacial. To seek such a date and place seems wasted labour.

Perhaps I have made my meaning clear: I can believe in transmission; I can also believe in independent invention of many incidents. In the course of combination I can believe that some similar sequences may have been evolved independently. At a certain point, where the incidents are numerous and the sequence exact, I disbelieve in independent invention, or hold it as improbable, to use Mr. Jacobs' illustration, as that he should bowl out Dr. Grace first ball.

I believe combinations of incidents may take almost any form: some forms are fittest, and survive. Let us try a fancy combination. We may begin with the childless pair, the child magically conceived. Let the mother die, leaving a dog to daughter. The

[1] In the Report of the Folk-lore Congress (p. 65), I find that I distinctly contradicted the theory of casual coincidence in plot and sequence of story, which I am said to entertain.

father remarries, has two daughters, they spite the first girl. They are sent one by one to accomplish some feat, by the dog's aid the first daughter succeeds. She is rewarded by a gift of a palace with a Bluebeard chamber. Her sisters urge her to open it, she finds an enchanted young man in the form of a statue. She revivifies him, they fly and are pursued—the usual "magic flight". She is never to call him by his name, she does so; he forgets her, and is betrothed to her eldest sister. By dint of presents provided by her dog, she gets leave to cook a cake for him, and leaves her ring in the cake. He swears he will only marry the person whom it fits. Her sisters nip and clip their fingers in vain. The dog remarks that the true owner is in the kitchen. She is discovered and married to her lover.

What tale is that? Under which type is it to be grouped? Such a combination is perfectly possible, and it may, perhaps, be difficult to put a name on it. But tradition supplies abundant examples nearly as indeterminate. I suppose, then, that story-tellers have always been making combinations, that the best and most dramatic survived in most vigour, that a good type, like *Cinderella*, once hit upon, was diffused widely. Beyond this, my theory does not go, and I am perfectly ignorant of the name, and date, and home of the first fortunate combiner.

So I leave *Cinderella*, entreating the gentle reader to believe that I do not prefer my stories as skeletons, that I am not insensible to their charm and life, that I do not regard them as mere collections of anthropological facts, or fancies, though, like all literature, they have their historical aspect, which it may have been worth while to insist on, for a particular purpose, and before it was obvious to the meanest capacity.[1]

A. LANG.

ST. ANDREW'S, *Jan.* 14.

[1] Miss Cox points out a passage in my *Perrault* (p. cxv) which might lead a student who read that sentence by itself to believe that I held the "Casual" theory. I have tried to explain what I do think, and leave it to the ages.

PREFACE.

THE incidents characteristic of the story of "Cinderella" are interchangeable with a large proportion of the incidents of the "Catskin" and "Cap o' Rushes" stories. In arranging the variants belonging to the Cinderella type, I have, after conferring with the Council of the Folk-Lore Society, grouped them, as far as possible, under the three heads: A.—CINDERELLA, B.—CATSKIN, C.—CAP O' RUSHES, according to the characterising features of each. The *essential* incidents of each group may be seen as follows:

A.—*Cinderella.*	B.—*Catskin.*	C.—*Cap o' Rushes.*
Ill-treated heroine.	Unnatural father.	King Lear judgment.
Recognition by means of shoe.	Heroine flight.	Outcast heroine.

Those given under B. and C. may be regarded as the only *differentiating* incidents, the rest being common to all the stories. A large number of variants, while lacking the incidents which would determine their place under one of the above heads, contain such as are common to all three groups. These stories constitute group D.—INDETERMINATE, which is subdivided to show which stories approximate most to the Cinderella type (Da.), and which to the Catskin type (Db.), the remainder not being referable to any distinct type.

Group E. consists of examples of HERO-TALES[1] containing incidents common to the Cinderella variants.

The following is a list of the common incidents, showing in which group each recurs:

Aid (various). A. B. C. D. E.
Animal witness. A. B. D.
Countertasks. B. D.
Dead father help. E.
Dead (or transformed) mother help. A. B. D.
Ear cornucopia. A. D. E.
Eating taboo. A. D.

[1] The term Hero-tales is here employed to designate those tales in which the *rôle* of Cinderella is filled by a hero instead of a heroine, and must not be understood to imply tales belonging to heroic cycles.

False bride. A. B. D.
Happy marriage. A. B. C. D. E.
Hearth abode. A. D. E.
Help at grave. A. B. D. E.
Helpful animal. A. B. D. E.
Heroine disguise and hero disguise. A. B. C. D. E.
Heroine flight and hero flight. A. B. D. E.
Hiding-box. B. C. D.
Ill-treated heroine and hero. A. D. E.
Lost shoe. A. B. C. D.
Lovesick prince. B. C. D.
Magic dresses. A. B. C. D. E.
Marriage tests. A. B. C. D. E.
Meeting-place. A. B. C. D. E.
Menial heroine and hero. A. B. C. D. E.
Mutilated feet. A. B. D.
Outcast heroine and hero. C. D. E.
Pitch trap. A. B. D.
Recognition by means of shoe or ring. A. B. C. D. E.
Recognition food. B. C. D.
Revivified bones. A. D.
Shoe marriage test. A. B. C. D.
Slaying of helpful animal. A. D. E.
Substituted bride. A. D.
Surprise rencontre. B. C. D.
Tasks. A. B. D. E.
Task-performing animal. A. D. E.
Threefold flight. A. B. C. D. E.
Token objects. A. B. C. D.
Trophy marriage test. E.
Villain Nemesis. A. B. D. E.

The elaborate story of "The Nymph of the Well" (*Volksmärchen der Deutschen*, Gotha, 1782), into which Musäus has worked some of the incidents of the popular tales of Cinderella, Dame Holle, and Allerleirauh, is of too literary a character to be included in the present collection. Arndt's very ornate rendering of "Aschenbrödel" (*Märchen und Jugenderinnerungen*, Berlin, 1818) is omitted for the same reason.

I have presented each story in simplest outline in order to facilitate a general survey. These ABSTRACTS are arranged bibliographically under the several groups, and are numbered consecutively. The TABULATIONS which fill in the details are correspondingly numbered, but are arranged bibliographically, irrespective of the grouping.

In transliterating Russian, Slavonic, and other proper names, titles of works, and story-titles, I have followed, under Mr. Naaké's advice, the system adopted in the Catalogue of the British Museum Library. For example, the author variously referred to in folk-lore studies, as Vuk, Wuk, or Wouk, will be found under the surname Karajich. Consistently with this plan I have also substituted Athanas'ev for the more usual rendering, Afanasief.

The following scheme exhibits the diffusion of the Cinderella story according to the data afforded by the present collection of variants. Each variant is referred to by number, the group to which it belongs and the collection from which it is taken being also indicated. Certain contiguous countries are here grouped together to avoid their wide severance by a purely alphabetical arrangement.

EUROPE.

AUSTRIA-HUNGARY.

- BOHEMIA . A. 125 (Waldau). B. 202 ,,
- BOSNIA . . (See Note 66.)
- BUKOVINA . D. 305 (Wlislocki).
- CARINTHIA . C. 218 (Grimm, Kletke).
- DALMATIA . A. 124 (Vid Vuletić Vukasović).
- GALICIA . A. 94 (*Rozprawy, etc.*); 130 (*Zbior, etc.*). Db. 258, 259 (Baracz).
- HUNGARY . A. 32 (Dobšinský); 88 (Němcová); 111 (Stier). Da. 244 (Jones and Kropf). E. 333 (Leger); 338 (Stier).
- ISTRIA . . A. 52 (Ive).
- LOWER AUSTRIA } B. 201 (Vernaleken).
- MORAVIA . A. 70 (Leskien and Brugman).
- SLAVONIA and CROATIA B. 174 (Krauss). D. 301 (Stojanović). E. 331 (Krauss).
- TYROL . . A. 128 (Zingerle). Da. 257 ,, Db. 268 (Schneller); 270 (Zingerle). D. 288 (Busk); 306 (Zingerle). E. 341 (Zingerle).

BALKAN PENINSULA.

- ALBANIA . B. 158 (Dozon).
- BULGARIA . A. 127 (Wratislaw).
- GREECE . A. 17 (Zuccarini, *Das Ausland*). D. 297 (Schmidt).
- EPIRUS . . A. 50 (Hahn). B. 166 ,,
- ROUMANIA . B. 195 (Schott). D. 298 ,, E. 335 (*Roumanian F. Tales*).
- SERVIA . . A. 31 (Denton); 54 (Karajich). B. 131, 132, 133 (*Archiv., etc.*); 169 (Karajich).
- WALLACHIA See ROUMANIA.

BELGIUM . . . . . A. 123 (*Volkskunde*). C. 220 (Lootens); 224, 225 (*Volkskunde*); 314 (Monseur). Da. 255 (*Volkskunde*).

BRITAIN AND IRELAND.

- ENGLAND . C. 219 (*Ipswich J.*). Db. 264 (Dizon); 267 (Halliwell). D. 274 (Balfour). E. 323 (*Gypsy*).
- IRELAND . A. 29 (Curtin). B. 170 (Kennedy).
- SCOTLAND . A. 4 (*Arch. Rev.*); 26 (Campbell); 27 (*Celt. Mag.*); 35 (*F.-L. J.*); 93 (*Revue Celt.*); and see p. 533 (McLeod). B. 151, 152 (Campbell). Db. 263 (Chambers).

CORSICA . . . . . C. 222 (Ortoli). Da. 248, 249, 250 ,,

CYPRUS . . . . . A. 53 (Sakellarios).

DENMARK . . . . . (See SCANDINAVIA).

FRANCE .
- AGEN and GASCOGNE. — C. 211 (Bladé). D. 275 ,,
- BOURGOGNE. — Da. 230 (Beauvois).
- BASSE BRETAGNE. — A. 71 (Luzel). B. 177 ,,
- HTE. BRETAGNE. — A. 99 (Sébillot). B. 196 ,, C. 223 ,, Da. 251 ,,
- HÉRAULT . — B. 190 (*Rev. des Langues Romanes*).
- ILLE ET VILAINE. — B. 180 (*Mélusine*).
- LORRAINE . — B. 156 (Cosquin). Da. 232, 233 ,,
- POITOU . . — A. 310 (Pineau). B. 191 ,,
- NOT LOCALISED. — A. 56 (d'Aulnoy); 91 (Perrault). B. 185 (Perrault). Da. 234 (Des Periers).

GERMANY .
- HANOVER . — D. 279 (Colshorn).
- HESSE (and Paderborn). — A. 37 (Grimm). B. 161 ,,
- MECKLENBURG. — B. 146 (Bartsch).
- SAXONY . . — Da. 236 (Grimm). E. 324, 325 (Haltrich).
- SCHLESWIG-HOLSTEIN & LAUENBURG. — D. 294 (Müllenhoff).
- SWABIA . . — A. 74, 75 (Meier). C. 221 ,, Da. 309 ,,
- NOT LOCALISED. — A. 19 (Bechstein); 49 (Hagen).

GREECE . . . . . (See BALKAN PENINSULA).

ICELAND . . . . . A. 9, 10 (Arnason); 73 (Maurer). D. 273 ,,

ITALY . . .
- ABRUZZI . . — A. 34 (Finamore). B. 159 ,, ; 183 (De Nino). C. 217, 312 ,,
- CALABRIA . — B. 148 (Basile, *Archivio*).
- CAMPANIA . — B. 147 ,, ,, ; 155 (Corazzini). C. 313 (Imbriani).
- EMILIA . . — C. 208 (*Archivio*); 216 (Coronedi-Berti).
- LIGURIA . . — A. 3 (Andrews). D. 271, 272 ,,
- LOMBARDY . — A. 122 (Visentini). B. 168 (Imbriani). Da. 238 ,, Db. 269 (Visentini).
- MARCHES . — A. 7 (*Archivio*).

- ITALY (*continued*)
  - PIEDMONT — Da. 247 (Gubernatis, *Novella, etc.*).
  - ROME
    - A. 23, 24 (Busk).
    - B. 150 ,,
    - C. 214 ,,
    - Db. 260, 261, 262 (Busk).
  - TUSCANY
    - A. 28 (Comparetti); 51 (Imbriani).
    - B. 134, 135, 136, 137, 138, 139, 140, 141 (*Archivio*); 154 (Comparetti); 165 (Gubernatis); 192 (Gubernatis, *Rivista, etc.*).
    - C. 215 (Comparetti).
    - Da. 237 (Gubernatis); 239, 240 (Imbriani).
    - D. 241 (Imbriani); 246 (Nerucci); 281 (Gradi); 285, 286 (Gubernatis).
  - VENETIA
    - A. 20 (Bernoni).
    - B. 157 (Corazzini).
    - C. 209 (Bernoni).
  - NOT LOCALISED.
    - A. 18 (*Pentamerone*).
    - B. 149 ,, ; 200 (Straparola).
    - D. 229 ,,
- NORWAY . . . . . (See SCANDINAVIA.)
- PORTUGAL . . . . . (See SPAIN and PORTUGAL.)
- RUSSIA
  - FINLAND
    - *Ostrobothnia*
      - A. 103, 106, 108 (*Soc. de Litt. Finn.*)
      - B. 197 ,,
    - *Tavastland*
      - A. 1, 2 (Åberg), 97 (Salmelainen), 109 (*Soc. L. Finn.*).
      - B. 198 ,,
    - *W. Finland*
      - A. 105, 107 ,,
      - D. 300 ,,
  - LITHUANIA
    - B. 194 (Schleicher), 204 (Weryho), 311 (Leskien and Brugman).
  - POLAND
    - *Cracow*
      - B. 173 (Kolberg).
      - E. 326, 327 ,,
    - *Kielce*
      - A. 57 ,,
      - B. 207 (*Zbior, etc.*).
    - *Kujawy* — E. 329 (Kolberg).
    - *Lublin* — E. 330 ,,
    - *Masovia*
      - Da. 242, 243 (Kozlowski).
      - E. 340 (Toeppen).
    - *Plock* — B. 206 (*Zbior, etc.*).
    - *Radom* — A. 58 (Kolberg).
    - *Sandomir* — E. 328 ,,
    - *Not localised*
      - A. 126 (Wojcicki).
      - B. 205 ,,
  - RUSSIA PROPER
    - *Archangel* — Da. 252 (*Soc. de Litt. Finn.*).
    - *Carelia*
      - A. 95, 96 (Salmelainen), 101, 104 (*Soc. de Litt. Finn.*).
      - B. 199 ,,
      - Da. 253 ,,
    - *Kazan*
      - A. 55 (Khudyakov).
      - B. 171, 172 ,,
    - *Great Russia*
      - A. 16 (Athanas'ev).
      - B. 144 ,,
      - Da. 227, 228 ,,
      - E. 321 ,,
    - *Little Russia*
      - B. 153 (Chubinsky).
      - E. 322 (Dragomanov).
    - *Olonetz* — A. 102 (*Soc. de Litt. Finn.*).
    - *West Russia* — A. 36 (Glinski), 129 (*Zbior*).

- SARDINIA
  - A. 5, 6 (*Archivio*, Guarnerio); 308 (Mango).
  - B. 142, 143 ,,
- SCANDINAVIA.
  - SWEDEN.
    - *Elfsborg* . . D. 276 (Bondeson).
    - *Gottland* . . A. 114 (Thorpe).
    - *Oestergötland.* A. 113 ,,
    - *North Småland.* A. 112 ,,
    - *South Småland.* A. 115, 116, 117 (Thorpe). D. 302 ,,
    - *Värmland* . A. 22 (Bondeson). C. 212 ,,
    - *Upland* . . A. 118, 119 (Thorpe).
    - *Not localised* A. 98 (Samlaren).
  - NORWAY.
    - *Bygland* . . A. 12 (Asb. og Moe).
    - *Christiansand.* A. 77 (Moe).
    - *Fjeldberg* . A. 15 (Asb. og Moe).
    - *Flatdal* . . B. 182 (Moe).
    - *Gudbrandsdal* . A. 110 (Söegaard). E. 319 (Asb. og Moe); 336 (Söegaard).
    - *Hardanger* . A. 13, 14 ,, D. 287 (Haukenäs). E. 320 (Asb. og Moe).
    - *Laurvig* . . D. 289 (Janson).
    - *Setesdalen* . A. 81, 82 (Moe).
    - *Thelemarken* (S. Norway) A. 33 (*Dölen*); 78, 79, 80, 83, 84, 85, 86, 87 (Moe). B. 181 (Moe). E. 334 ,,
    - *Not localised* A. 11 (Asb.), 30 (Dasent), 121 (Tvedt).
  - DENMARK.
    - *Falster Is.* . A. 60 (Kristensen).
    - *Jutland* . . A. 38 (Grönborg), 39, 40, 41, 42, 43 (Grundtvig), 61, 62, 63, 64, 65, 66, 67 (Kristensen), 100 (*Skattegraveren*). B. 162, 163 (Grundtvig), 175 (Kristensen). Db. 265 (Grundtvig). D. 280 (*Danske Folkeæventyr*), 282, 283, 284 (Grundtvig), 291, 292 (Kristensen), 293, 303 (Molbech), 299 (*Skattegraveren*). E. 332 (Kristensen).
    - *N. Sleswick*[1] A. 47 (Grundtvig). Db. 266 ,,
    - *Zealand* . . A. 44, 45, 46, 48 (Grundtvig), 59 (Kristensen). B. 164 (Grundtvig). D. 290 (Kamp).

[1] These tales were collected by Danes before the cession of Sleswick to Germany.

SICILY . . . . . A. 92 (Pitré).
B. 160 (Gonzenbach); 186, 187, 188 (Pitré).
C. 315, 316, 317, 318 (Pitré).
D. 295, 296 ,,

SPAIN AND PORTUGAL
- BASQUE . . B. 203 (Webster). C. 226 ,, D. 256, 304 ,,
- CATALONIA . A. 72 (Maspons); 76 (Milá). B. 178, 179 ,, Da. 245 ,,
- OVIEDO . . C. 210 (*Bibl. de las Trad. pop.*).
- OPORTO . . C. 213 (Braga).
- OURILHE . D. 278 (Coelho).
- NOT LOCALISED. A. 89, 90 (Pedroso). B. 184 ,,

SWEDEN . . . . . (See SCANDINAVIA.)

SWITZERLAND . . . . . Da. 254 (Sutermeister).

TURKEY . . . . . (See BALKAN PENINSULA.)

ASIA.

ANAM . . . . . A. 68 (Landes).
BINH TUAN. A. 69 ,,

ARMENIA . . . . . A. 8 (*Armen. Bibl.*).

ASIA MINOR
- SMYRNA . . B. 167 (Hahn); 176 (Legrand).
- IS. OF CHIO. Da. 231 (Carnoy-Nicolaides).

INDIA
- BOMBAY . . A. 25 (*Calcutta Rev.*)
- MADRAS . Da. 235 (Frere).
- SALSETTE . A. 307 (*Ind. Ant.*).

JAPAN . . . . . D. 277 (Brauns).

SYRIA . . . . . B. 189 (Prym and Socin).

AFRICA.

ARAB. . . . . E. 337 (Spitta-Bey).

KABYLE . . . . . (See note 2, Rivière).

KAFFIR. . . . . E. 339 (Theal).

MAURITIUS . . . . . B. 145 (Baissac).

AMERICA.

BRAZIL . . . . . B. 193 (Roméro).

CHILI . . . . . A. 21 (*Bibl. Trad. pop.*).

W. INDIES . . . . . A. 120 (Turiault).

The following is a chronological list of Cinderella variants:—

	A.—Cinderella.	B.—Catskin.	C.—Cap o' Rushes.	D.—Indeterminate.	E.—Hero-Tales.
1544	...	...	...	Des Periers.	
1550	...	Straparola.			
1636	Basile.	Basile.	...	Basile.	
1694	...	Perrault.			
1697	Perrault.				
1698	d'Aulnoy.				
1812	Grimm.	Grimm.	Grimm.	Grimm.	
1825	Von der Hagen.				
1832	Zuccarini (in *Das Ausland*).				
1839	Wojcicki.	Wojcicki.			
1842	...	...	...	...	Baliński.
1843	Asbjörnsen og Moe.	...	...	Molbech.	
1844	Hylten-Cavallius.	...	...	Hylten-Cavallius.	
1845	Bechstein.	Schott.	...	Müllenhoff. Schott.	
1846	Stier (Erdelyi).	...	...	Jones and Kropf (= Erdelyi).	
1849	...	...	...	Halliwell.	
1852	Meier. Salmelainen. Zingerle.	...	Meier. ...	Meier. Zingerle.	
1853	...	...	...	...	Pröhle.
1854	Karajich.	Grundtvig. Karajich.	...	Colshorn. Grundtvig. Zingerle.	Zingerle
1857	Němcova.	Schleicher.	...	Dixon.	
1860	Khudyakov. Maurer. Waldau.	Khudyakov. Waldau.			
1860-62	Campbell.	Campbell.			
1861	Athanas'ev.	Athanas'ev.	...	Athanas'ev.	Athanas ev.
1862	Arnason. Glinski.	... ...	... ...	Arnason. Beauvois.	
1864	Von Hahn.	Von Hahn. Vernaleken.			
1865	...	...	...	Gradi.	
1866	...	...	...	Baracz. Wesselofsky.	
1867	...	...	...	Kozlowski. Schneller.	Toeppen.
1868	Söegaard.	...	Lootens.	Frere.	Söegaard.
1869	...	Gubernatis.	...	Gubernatis. Sutermeister.	
1870	Dölen.	Gonzenbach.			
1871	Maspons. Salmelainen.	Maspons.	...	Household Stories from Land of Hofer. Maspons.	
1873	Bernoni. Tvedt.	...	Bernoni.		
1874	Busk. Denton (≈ Mijatovics).	Busk.	Bladé. Busk. Coronedi-Berti.	Bladé. Busk.	
1875	Comparetti. Pitré.	Comparetti. Kennedy. Pitré.	Comparetti. Pitré.	Pitré.	

	A.—Cinderella.	B.—Catskin.	C.—Cap o' Rushes.	D.—Indeterminate.	E.—Hero-Tales.
1876	...	...	...	...	Dragomanov.
1877	Imbriani.	Corazzini. Imbriani. Webster.	Imbriani. Webster.	Imbriani. Schmidt. Webster.	
1878	...	Chubinsky.	...	Janson.	
1879	Visentini.	Bartsch.	... ...	Coelho. Kamp. Stojanović. Visentini.	
1880	Dobšinský. Sébillot. Vratislaw.	...	Nerucci.	Nerucci. Sébillot.	
1881	Kristensen.	Dozon. Kristensen. Legrand. Prym and Socin. Sébillot.	Sébillot.	Kristensen.	
1882	Bondeson. Finamore. Leskien and Brugman. Pedroso.	Finamore. Leskien and Brugman. Pedroso.	Bondeson. Finamore.	Rivière. ...	Haltrich. Leger. Theal.
1883	Guarnerio (in *Archivio*).	De Nino. Krauss.	Ortoli.	Ortoli.	Krauss. Spitta-Bey.
1884	Grönborg.				
1885	Kolberg.	Kolberg. Roméro.	...	Brauns.	Knoop. Kolberg. Romanov.
1886	Landes.	Cosquin.	...	Bondeson. Cosquin.	
1887	Åberg. Kolberg. Landes. Luzel.	Luzel.			
1888	Ive. Kristensen.	Baissac.	...	...	Kristensen.
1889	...	...	...	Carnoy-Nicolaides.	
1890	Curtin. Kristensen.	...	...	Mango.	
1891	Pineau.	Pineau.	...	Haukenäs.	
1892	Andrews.	Weryho.	Monseur.	Andrews. Wlislocki.	

It has been suggested that Perrault probably borrowed his Peau d'Âne from Straparola. Perrault's stories appeared 1694-7, and twelve editions of the French translation of Straparola had been issued before that date. I have included a still earlier French version (No. 234, p. 206) from the *Nouvelles Récréations et Joyeux Devis* of Jean Bonaventure Des Periers, first published in 1544. In this the folk-tale has assumed the guise of a romance to suit the taste of the Court ladies. Jean Bonaventure Des Periers was born in Bourgogne, in the little town of Arnay-le-Duc,

at the beginning of the sixteenth century, and was valet de chambre at the Court of Navarre, under François Ier. There is also early mention of a hero-tale of the Cinderella type in the Preface to Rollenhagen's *Froschmeuseler*, where he refers to the wonderful household story "of the despised and pious Aschenpössel, and his proud and scornful brethren". Georg Rollenhagen was born in 1542, and died in 1609. M. Loys Brueyre, in his *Contes populaires de la Grande Bretagne* (p. 44), refers—but erroneously, as far as I can find—to a Rashin Coatie story in the *Complaynt of Scotland* (1548).

In compiling this collection of variants the difficulty has not been in tracing resemblances, but rather in determining what degree of family likeness or relationship shall constitute eligibility. Numerous "as the sand and dust" are the stories which have received their share of a family heritage. A particular folk-tale incident may recur in an endless number of permutations and combinations with other sets of incidents, and hopeless is the task of comprehending a series whose term is infinity. Thus some authorities have noted, as belonging to the Cinderella type, certain stories which I have not included, though I have endeavoured to refer to them all in the *Notes*. The collection by no means aims at being exhaustive; nevertheless, I fear I may be guilty of important omissions. I have searched a number of published collections of folk-tales with negative result,[1] and there are several works, to which, as they are not to be had in the British Museum Library, I have been unable to gain access.[2] So considerable is the amount of material selected for me by those kind contributors from distant parts, who have interested themselves in the subject, that I do not doubt that the number of variants would be rapidly multiplied if further help of this sort were solicited. However, the Council of the Folk-lore Society, at whose invitation I undertook this volume, deemed it advisable to make an arbitrary end of the labour of collecting, which otherwise might be carried on indefinitely.

The fact that isolated incidents in folk-tales may recur in

[1] See bibliographical list on p. 529.

[2] *E.g.*, I have not been able to examine "La Zinderlazza" in the *Ciaqlira dla Banzola, o per dir mii Fol divers tradutt dal pirlar napolitan in lengua bulgnesa* (Bologna, 1742); or "La Cenerentola" in *Cinque Storie della Nonna*.

infinitely varied combinations is amply illustrated in several of the Cinderella variants. One type of story may thus be conjoined with another. For example, we are reminded of "Hop o' my Thumb" in the opening of Nos. 8, 32, 56, 111, and 130; of "Toads and Diamonds" in Nos. 5, 8, 21, 89, 118, 229, 237, 239, 240, 241, 245, 247; of "Beauty and the Beast" in Nos. 191, 297; of "Puss in Boots" in Nos. 11, 39, 71, 121; of "The Three Spinners" in No. 196; and of "Rumpelstiltskin" in Nos. 40 and 63.

The common incidents are very variously coloured. For instance, in the Moravian story (No. 70), when the prince has started to church with the false bride, the heroine transforms herself into the bird, whose usual part it is to direct attention to the mutilated foot. In the Danish story (No. 60) the bird itself suggests the surgical adaptation of the false foot to the slipper, and not the mother, who, however, urges her daughter to submit to the treatment, with the familiar reminder, "il faut souffrir pour être belle." The shoe in this story has never belonged to the heroine. It is kept in the royal family, and must be worn by anyone aspiring to be queen. In other stories also the prince provides the wedding shoes, not necessarily because the bride is of humble origin.[1] In the Basque story (No. 256) the stepmother befriends the heroine, and contrives her marriage with a king. In the Ligurian story (No. 3) the fairy-godmother doubles the part with that of the stepmother—an exceptional instance, as far as I know. The fairy-godmother herself figures but rarely[2]; the stories in which she replaces the helpful animal, like those in which the glass shoe is met with,[3] are probably imitations of Perrault's version. In the variant from Ostrobothnia (No. 197), in place of the "counter-tasks" usually demanded from the unnatural father, the heroine must provide the gold and silver dresses and the crow's-beak gown, and then her father will release her. Sir Walter Scott said of himself that he "could never repeat a story without giving it a new hat and stick". Similar liberality on the part of the narrator bestows *galoshes* on the heroine in the Danish story (No. 62), and provides a *tobacco-leaf* for the wounded feet of the elder sisters in the story from Jutland (No. 61), and is accountable for the *German* soap

[1] See note 48. [2] See note, p. 527. [3] See note 48, p. 506.

and the *Indian* dress in the Finnish stories (Nos. 106, 109), the *Spanish* staff which kills the serpent in the South-German story (No. 341), for the "announcement in the newspapers" in the story from Jutland (No. 65), for the merciful saving of the foot at the expense of the toe and heel of the stocking in another story from Jutland (No. 63), for the *wax*-trap in the Polish story (No. 130), and the *honey*-trap in the Greek story (No. 17), and for all such embellishments and emendations.

Mr. Lang has said,[1] "We may conjecture that the ass-skin worn by Peau d'Âne was originally the hide of the beast helpful to her." Such is actually stated to be the case in three only of the variants which I have examined, namely, in two Swedish stories (Nos. 98, 117), and in one Finnish story (No. 109). In almost every version the helpful beast is a domesticated animal,[2] the most notable exception being in the case of the white bear in the Swedish story (No. 117), who gallantly sacrifices himself that the heroine may don his skin. A white ermine performs the task in another Swedish variant (No. 113), and a wolf is decidedly helpful in a Danish story (No. 290). Fish befriend the heroine in an Annamite (No. 69), a Swedish (No. 112), and in two Italian versions (Nos. 122, 239), and an eel minds the house for her and gives her splendid dresses in the story from Jutland (No. 100), though not, as it afterwards appears, from a purely disinterested motive. The quick-witted mouse in the Slavonic (No. 301), and the toad in the Hungarian story (No. 338), must rather be numbered amongst "grateful beasts".

That Cinderella is the guardian of the hearth is well proven. But she is not invariably the youngest child, especially when she is a stepchild. Mr. Gomme has pointed out[3] that the Greek Hestia was the eldest child of Kronos and Rhea, and the goddess of the household sanctuary, or rather of the fire burning on the hearth. Among the Ovahererό tribe of South Africa "the eldest unmarried daughter of the chief has charge of the sacred fire, since this must never be allowed to go out". (*S. Af. Folk-lore Journal*, ii, 66.)

Whether, as in the Catskin stories—which, according to some authorities, are based upon nature-myths connected with the

[1] *Perrault*, xcv.

[2] See note on Helpful animals.

[3] *Athenæum*, Nov. 26, 1881, p. 702.

phenomena of day and night, or of the seasons of the year—our heroine be an originally brilliant being reduced to a state of temporary obscurity or eclipse, but eventually restored to her pristine splendour; or whether she be merely the "Cinderella", the lovely-natured, ill-treated member of the family whose loveliness cannot for ever be hidden, or whose worth go unrewarded; in every case

"Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed in cinders lie."

And thus it is that in works of the most diverse character upon legendary subjects, one may for ever be detecting, with dangerous facility, some element of the Cinderella story. For instance, we recognise our heroine under one of her many disguises in the story of Crow, the maiden of mean attire and low estate, who in the end turns out to be Aslaug, a princess, daughter of Sigfred and Brunhild. The first part of her pretty story is given in the Volsunga Saga (c. 43), and, with some abridgment, runs as follows[1]:—

When Heimir heard of the death of Sigurd and Brynhild, Aslaug their daughter and Heimir's foster-child was three winters old. Knowing that men would seek to destroy the child and all her race, and that he could not hide her in Hlyndalir, Heimir caused a harp to be made, large enough to enclose her; and, forsaking his kingdom and his goods, he journeyed far till he reached Norway. And he put many costly dresses and much gold and precious jewels in the harp, which was so cunningly contrived that it could be taken asunder at pleasure. He gave the child a narcotic leek (*vimlaukr*) to eat, whose property was such that any one partaking of it could long subsist without other food. And so he journeyed till he reached a little farm called Spangarheide. Here the peasant Aki dwelt with his wife Grima; but there were no other dwellers there. The man was away in the forest in the daytime, but the old woman received Heimir, and kindled a fire for him, and was mighty talkative as he sat and warmed himself, with his harp on the seat beside him. Full many a look she gave at the harp, for a corner of some costly garment was sticking out

[1] Raszmann, *Die Deutsche Heldensage*, i, 289 ff.

of it; moreover, she spied a rich gold ring under the rags that the stranger wore. And after he had warmed himself and supped he bade the old woman lead him to where he could sleep through the night. Better would he fare outside than in, she said, because she and her old man are wont to talk a good deal when he comes home. So he took his harp and followed her out to the barn, where he might sleep undisturbed. When the old man returned he scolded his wife for having neglected her duties; and she explained that a man had come, asking for a night's lodging, and she deemed that he carried great riches with him; in truth, she had never seen his like before, so mighty he seemed, though weary. Then she tried to arouse the old man's jealousy, and thus egged him on to slay the stranger. He sharpened his axe, and she led him to where Heimir slept, and loudly snored. She took the harp and ran away, and the peasant dealt him a deadly blow with the axe and rushed forth with the utmost speed. And, at the great cry which Heimir raised, the posts of the barn gave way, and the whole building fell in, for there was a mighty earthquake.

Anon, when the old woman broke open the harp she found the maid and the great riches inside. They questioned the child about her race, but she answered never a word. Then Grima said she should be called Kraka (Crow) after her mother, and, because of the child's great beauty, she shaved off her hair and smeared her head with tar, that it should not grow again. And she put a large hat on her, and clothed her meanly. Thus they thought to make her pass for their own child. They gave her all the roughest work to do; and so Aslaug grew up in utter wretchedness. But the old man and his wife thought her dumb, because she never answered them.

What further befell Aslaug is related in the Saga of Ragnar Lodbrok (c. 4-8), from which the following abstract is made:— Ragnar Lodbrok, son of King Sigurd Ring, sails to Norway and lands not far from Spangarheide. He sends his scullions on land to bake some bread, and they come to the farm of Aki and Grima. They ask the old woman to help them, but she says that her hands are too stiff; but her daughter Kraka will soon be in, and will be at their service. Kraka had gone out early to drive the cattle to pasture. But, on seeing the ship coming

to land, she had washed herself in spite of the old woman's injunction. (The old woman did not wish her great beauty to be seen, for she was the fairest of maids, and her hair, which reached even to the ground, was like silk.) So, when she returns, Ragnar's men marvel at her beauty, and ask the old woman if she is her daughter. Grima assents to their question. Kraka kneads the bread for them; but during the baking they can only watch the maiden, and so the bread gets burned. Ragnar inquires where they baked the bread, and they tell him, and also confess that they could not attend to their business because of a very lovely girl, of beauty no less rare than that of Thora, his first wife. Ragnar will forgive them if this be true, and he sends messengers to fetch her, if she be indeed so fair, to be his wife. But she must come neither clad nor unclad, neither fed nor unfed, she must not come alone, and yet no one must accompany her.[1] The message is delivered to Kraka, and she promises to come on the morrow. So she wraps herself in a fishing-net, letting her long hair fall over it, eats a morsel of leek, takes a dog with her, and sets out to the ship.[2] Ragnar invites her to come aboard; he leads her to his cabin. She will not consent to accompany him on his voyage; but if, on his return, he is of the same mind, then she will fare with him. He offers her Thora's gold embroidered dress, which she declines.[3] Then she goes home, and Ragnar continues his voyage. On his return the king puts in at the same port, and sends his men for Kraka. She tells the old people that she is going thence, and that she knows that they have slain her foster-father Heimir, wherefore she leaves a curse behind her. Ragnar takes her to his home, and then marries her. After she has borne him many children, Ragnar, journeying to Sweden, becomes acquainted with Ingebiörg, the daughter of King Eystein. His followers urge him to woo her, and to put the peasant's

[1] Comp. the Irish tale of Diarmaid and Graine. There is a trace also of Aslaug in Grimm's story (No. 94), "Die kluge Bauerntochter".

[2] In the Norse epigonic poem of the Ragnar Cycle, Crow says to the king at their meeting, "I dare not break the command ye laid upon me, nor the order ye gave me, Ragnar. There is no one with me; my body is not bare; I have smelt but at a leek; I am come alone." (*Corpus Poeticum Boreale*, ii, 346.)

[3] "I dare not take the silver-broidered sark that Thora Hart had", she says in the poem, "it will not befit me. I am called Crow because in coal-black raiment I have tramped over the pebbles and driven the goats along the shore." (*C. P. B.*, ii, 347.) The date of these verses is the end of the 11th century.

daughter away. Ingebiörg is betrothed to him, and he strictly enjoins his people to say no word about it when they get back. But Kraka hears of it, and speaks thereof to her husband, making believe that three birds have told her; and she now makes known that she is the daughter of Sigurd Fafnirsbane and of Brunhild, and relates how she came to the peasants' homestead.

It is unnecessary to point out the striking parallels which the above narrative presents to the common incidents of the folk-tale. Again, we get the obscure and servile condition of the heroine, a salient element in the Cinderella story, in the Epic Gudrun. Here it is due to the anger of a would-be mother-in-law. The same element occurs in the story of Cupid and Psyche in a form still more closely akin to Cinderella.

Numberless instances might be adduced in which a hero or heroine must undergo a term of servitude before fulfilling an exalted destiny. Apollo tended the flocks of Admetus, and was doomed to serve Laomedon for a wage. Hercules was for twelve years in the service of Eurystheus, after which he became immortal. M. Loys Brueyre[1] refers to Pérouik l'Idiot (Em. Souvestre), a popular version of the old romance of Perceval, as furnishing the Celtic type of Cendrillon. The hero begins by being stupid to the length of mistaking deer for goats, and finishes by achieving great things. In short, the detached elements of the Cinderella story, as well as of the nearly allied Catskin story, are folk-tale commonplaces, though they are nowhere united into a whole that could account, by literary filiation, for the story as we find it in Italy in the sixteenth and seventeenth centuries.

The shoe incident, perhaps the most salient feature of Cinderella proper, was probably a story-telling commonplace before it was introduced into the German poem of King Rother, which was written in the early part of the twelfth century. It may be serviceable briefly to summarise the earlier contents of this poem, in order to show in what connection the shoe incident occurs. Rother, King of Rome, is urged to marry. His kinsman, the good hero Lupolt, knows of a rich king's daughter over the Eastern Sea at Constantinople; her father is called Constantine. Surpassing fair is she, but hitherto no man has ever sought her but has lost his life. The king sends Lupolt

[1] *Contes pop. de la Grande Bretagne*, p. 44.

with a large following to woo the princess for him. They are at first well received by King Constantine; but, when Lupolt makes known his errand, they are all thrown into prison. Presently, King Rother is counselled himself to journey to Constantinople. He sets out, accompanied by the giant Asprian and others from giant-land, Rother assuming the name of Thiderich throughout the expedition. Constantine and his lords are much alarmed to see them arrive; but Thiderich makes believe that he is seeking protection from the powerful King Rother. During their stay at the court, Constantine's daughter, having seen Thiderich and fallen in love with him, sends her attendant, Herlint, to bid him to her apartment. Fearing treachery, he will not go; but he forthwith sets his goldsmith to cast two silver and two gold shoes, and gives two of them to Herlint. Under Asprian's advice, he gives, however, both the shoes for the same foot. The princess obtains possession of the shoes and puts on the gold one; but as the silver shoe will not fit, she again sends Herlint to Thiderich to ask him to give her the fellow-shoe, and to come and see her. He sends the shoe, and, when he presently visits the princess, she welcomes him, and bids him put it on her foot. He sits at her feet, and she places her foot on his knee. Then he bids her confess, as she is a Christian, which of all her wooers has pleased her best. She vows that amongst all the heroes whom she has seen not one is his peer. But, could she have her choice, she would take the brave hero whose messengers are even now in her father's dungeons; otherwise she must ever go unwed. His name is Rother, and he dwells westwards over the sea. Then he makes known to her that her feet are in King Rother's lap.

More simple use is made of the same incident in the middle thirteenth century Thidrekssaga :—

The Wilcini take Oda, the daughter of King Melias, and all her portable property, from the castle, and bring her to their leader, who says to her that, since her father would not give her to King Osangtrix, he will carry her to his master, and so win his goodwill. And he takes a silver shoe, and, placing the king's daughter on his knee, he draws it on her foot. It is neither too large nor too small, but fits as though it were made for her. Removing the silver shoe, he tries one of red gold, which fits

even better. Then he makes known that he himself is King Osangtrix.[1]

The German custom lays stress on the shoeing of the bride; the Russian saga, on the other hand, points to the customary shoeing of the bridegroom.[2] In 980, Vladimir wooed the daughter of Ragvald, who disdainfully rejected him, saying, "I will not *shoe* the son of a servant-girl." (Nestor, *Schlöz.*, 5, 198; Müll., 150; Ewers, p. 116.)

According to Prof. de Gubernatis (*Zoological Mythology*, ii, 281[3]), "Ahalyâ (the evening Aurora) in the ashes is the germ of the story of Cinderella, and of the daughter of the King of Dacia, persecuted by her lover, her father himself." He even considers that the legend of the lost slipper reposes "entirely upon the double meaning of the word *apad*, *i.e.*, who has no foot, or what is the measure of the foot, which may be either the footstep or the slipper" (*op. cit.*, i, 31). This stretch of the "solar theory" would indeed make of the beautiful story of Cinderella

> " . . . a doubtful tale from fairy-land,
> Hard for the non-elect to understand."

But as a system of explanation in the present case this theory has been conclusively handled by Mr. Lang in his Introduction to *Perrault* (p. c). As Mr. Ralston has said, in his interesting study of the story of Cinderella[4]: "There is a vast difference between regarding as a nature-myth in general the germ of the legends from which have sprung the stories of the Cinderella cycle, and identifying with precision the particular atmospheric phenomenon which all its heroes and heroines are supposed to symbolise. And there is an equally wide difference between the reasonableness of seeking for a mythological explanation of a legend when traced back to its oldest known form, and the utter absurdity of attempting to squeeze a mythical meaning out of every incident

[1] See Raszmann, *Die Deutsche Heldensage*, ii, 176 ff.

[2] See Grimm, *Deutsche Rechtsalterthümer*, 155-6.

[3] See also his *Letture sopra la mitologia Vedica*, pp. 68, 69, 88, 89, and a paper on "Catskin; the English and Irish Peau d'Âne", contributed to *Folk-lore Record*, iii, pt. 1, pp. 1-25, by Mr. Henry Charles Coote, who considers that Asia saw the birth and first circulation of the story, its parentage being a Vedic myth, afterwards embodied in the Rigveda. The solar, lunar, and astronomical guises of Cinderella are paralleled by the different appearances of Aurora.

[4] *Nineteenth Century*, Nov. 1879, p. 848.

in a modern nursery tale, which has, perhaps, been either considerably enlarged, or cruelly 'clippit and nippit' by successive generations of rustic repeaters, and has most certainly been greatly modified and dressed by its literary introducers into polite society."

In dealing with the "unlawful marriage" opening of the Rashie-Coat story, Mr. Ralston writes: "Mythologists say that all stories about such marriages mean nothing more than does the dialogue in the Veda between Yama and his twin-sister Yamí, in which 'she (the night) implores her brother (the day) to make her his wife, and he declines her offer, because, as he says, "They have thought it sin that a brother should marry his sister."'[1] But by many eyes these narratives are regarded as ancient traditions which preserve the memory of customs long obsolete and all but forgotten." The Russian story from Athanas'ev (to which I refer on p. 150) of the girl who, pursued by her brother, sinks into the earth, and so escapes, and the similar Polish story from Wojcicki (No. 205, p. 428), find their parallel in genuine savage folk-lore. In a Zulu tale,[2] a girl, whose brother is pursuing her with murderous intent, exclaims, "Open, earth! that I may enter, for I am about to die this day"; whereupon "the earth opened, and Untombi-yapansi entered". Her subsequent adventures, also, are akin to those of Cinderella. Originally "her body glistened, for she was like brass", but "she took some black earth and smeared her body with it", and so eclipsed her natural radiance. Eventually, however, she was watched by the chief, who saw her, "dirty, and very black", enter a pool, and emerge from it "with her body glistening like brass", put on garments and ornaments which arose out of the ground, and behave altogether like the brilliant heroine she really was. "There seems to be good reason", says Mr. Ralston, "for looking upon Untombi-yapansi as a Zulu Cinderella. But how far a foreign influence has been exercised upon the Zulu tale it would be difficult to decide."

The "unlawful marriage" opening which characterises the second group of the Cinderella variants has been utilised in the legendary histories of Christian saints, in a number of mediæval romances,

[1] Max Müller, *Lectures on the Science of Language*, sixth ed., ii, 557.
[2] Callaway, *Nursery Tales, etc., of the Zulus*, i, 300 *n*.

and in the Mysteries based on the same. In the sequence of events to which it leads in romantic and legendary literature, many incidents of the folk-tale are reproduced; but these belong more especially to another class of story, of which, therefore, before examining the legends themselves, I may here give a few examples. The episodes most frequently met with in the romances may be thus briefly enumerated:

1. Flight of daughter from enamoured father.
2. Hands cut off and afterwards miraculously restored.
3. Persecution by mother-in-law (less frequently by stepmother) and fraudulent exchange of letters.
4. Reunion in distant lands of father and daughter, husband and wife.

In the Lithuanian story of the holy Margarita (Leskien und Brugman, *Litauische Volkslieder und Märchen*, pp. 505-508, No. 46), the stepmother calumniates the heroine to her absent brother, the duke, who at length sends orders for Margarita's arms to be cut off to the elbow, and for her to be turned out into the wilderness. She strays into the garden of a foreign king, whose son marries her. During his absence, she bears a son with a star to the right and left, and moonlight on the back of his head. The wicked stepmother writes to inform the prince that his wife has borne a monster. After receiving a third letter to this effect, he writes word that the child is to be bound to the mother's breast, and that she is to be turned out. Whilst Margarita is stooping to drink at a well, the bandage tears and the child falls into the water. She plunges her stumps in to recover it, and her arms are restored; but she cannot save the child. Presently she returns to the well, and finds the Mother of God holding the child, who is able to talk, and proposes to its mother that they should set out together in search of food. After a time they come to the palace where her brother is. A great feast is being held, and the heroine relates to the duke, the king, her stepmother, and many others assembled on the balcony, the story of the life of Saint Margarita. The duke recognises his lost sister, and the wicked stepmother is burnt to death.

In Gonzenbach's twenty-fourth story, "Von der schönen Wirthstochter" (*Sicilianische Märchen*, i, 148), the heroine's mother,

who keeps an inn, is jealous of her daughter's beauty, and shuts her up. A king, however, catches sight of her, and marries her. During his absence at the war the heroine bears a child, and her mother-in-law writes to tell the king. The messenger stops at the mother's inn, and the mother takes the opportunity of exchanging the letter for another, announcing that the queen has borne a monster. The king writes word that his wife and child are to be taken every care of; but again the heroine's mother intercepts the messenger and substitutes a letter containing the order that the queen's hands be cut off, her child bound to her arms, and that she be cast forth. St. Joseph finds her, creates a castle for them to inhabit together, and restores her hands. Some time afterwards, the king, losing his way when out hunting, comes to the castle and asks St. Joseph for a night's lodging. In the morning his wife and child are restored to him.[1]

There is a Greek variant, entitled "La Belle sans Mains" (Legrand, *Contes pop. Grecs*, pp. 241-256), which story, says Legrand, is a feeble echo of the legend entitled "D'une reine du pays francs dont la toute-puissante Notre-Dame guérit les mains coupées". This legend was inserted by the Cretan monk Agapios in his Ἁμαρτωλῶν Σωτηρία, a curious book, which is still as popular in Greece as it was two centuries ago. Probably Agapios was acquainted with some Italian imitation of the "Roman de la Manekine", of which he made use.[2]

These folk-tale examples will suffice for comparison with such of the legends as have more points of resemblance with stories of this class than with the story of Peau d'Âne.

After collating the several legends which bear upon the adventures of Cinderella in some of the numerous ramifications

[1] For other examples of stories of this type, with certain modifications, cf. *Archivio per lo studio delle trad. popolari*, vol. i, p. 520, "Madre Oliva"; Athanas'ev, pt. 3, Nos. 6, 13; Bladé, *Contes de l'Armagnac*, p. 53; Fleury, *Litt. orale de la Basse Normandie*, p. 151; Karajich, No. 33; Nerucci, No. 51; *Pentamerone*, "La Penta Manomozza"; Pröhle, *Kinder- und Volksmärchen*, No. 36; Prym and Socin, No. 52 (second half); Schneller, No. 50; Sébillot, *Contes pop. de la Haute Bretagne*, i, No. 15; *Contes de paysans et de pêcheurs*, p. 215; Steere, *Swahili Tales*, p. 393; Zingerle, ii, 124. Compare Grimm's "Girl without Hands" and "Lo Castell de iras y no hi venras", in *Lo Rondallayre*, pt. i, p. 60.

[2] Alessandro d'Ancona refers to the *Miracoli della Madonna* as affording the theme of the *Rappresentazione di Stella*. This book may have been in the hands of Agapios.

of the story, I found that M. le Comte de Puymaigre, in his work entitled *Folklore* (Paris, 1885, pp. 253-277), had made a *précis* of some of the same material. I am therefore glad to economise further time, having already given much to the subject, by here and there combining his work with my own in the remarks which follow. "La fille aux mains coupées" forms the *motif* of his study in connection with the legends. Only one of the Cinderella variants, namely, the Serbian,[1] contains the incident of cutting off the hand in order to repulse the unnatural father. M. de Puymaigre met with this in the course of translating *Victorial*, a book of the fifteenth century, by Gutierre Dias de Games, giving the life of Don Pero Niño, to whom Games was *alferez*. Accompanying Don Pero to France, Games became acquainted with an episode which he considered revealed the cause of the long wars between that country and England. Games relates how a certain duke of Guienne, after the death of his wife, fell in love with his own daughter,[2] who, rather than that her father should kiss her hands, prevailed on a servant to cut them off. On discovering the mutilation, the enraged duke calls a council to consider what death she shall die. But the punishment which the law ordains for a woman of royal lineage is not death. She is accordingly put to sea alone in a boat, together with all her belongings, including a silver basin containing her hands and the blood. After much weeping and praying she falls asleep. The Virgin appears to her in a dream, and the girl prays her to restore her hands and take her safely to land. The Virgin promises her reward and honour. When the girl wakes, her hands are whole. A soft wind blowing from the French coast drives her boat to the shores of England. The son of the English king, returning with his fleet from Ireland, discovers her, listens to her strange eventful history, and marries her. Finally, when the Duc de Guienne dies, without heir, the English prince goes to Guienne, and claims the duchy for his wife. The French will not give it

[1] No. 169, p. 270.

[2] Perhaps Éléonore of Guienne, suggests M. de Puymaigre, the same Éléonore whose parents, according to Philippe Mousket (*Chronique*, i, 245), were the Duc d'Aquitaine and the devil who assumed the form of a woman. In such case Games has mingled recollections of the first wife of Louis VII with a fable of obvious antiquity.

up, but drive him from the country. The duke had never been reconciled to his daughter, though he had heard of the miracle; and, feeling his end approaching, he had given the duchy to the King of France. This, says Games, was the beginning of the war which has lasted to the present day.[1]

The above theme, orally transmitted in the folk-tale at the present day, is found in most of the mediæval literatures of the West, amongst Celts, Anglo-Saxons, and Normans. One of the oldest forms of the saga is that found in the *Vitae duorum Offarym*, by Matthew Paris.[2]

In the *Vita Offae Primi* we read of Offa as the king of the West Angles. One day, when hunting in the forest, he finds a beautiful

[1] As I have explained above, the Comte de Puymaigre has studied the legends more especially in connection with the incident of cutting off the hands. To cite his interesting remarks upon the possible origin of this strange incident would be to digress too widely from my own subject. I may say, however, that M. de Puymaigre considers Games' version to be the most ancient of those that he has examined, because it is the shortest and the least complicated. Games may have learnt it from oral tradition. If he borrowed from the *Manekine* it would be unlike his wont—so thinks M. de Puymaigre, judging from such evidence as the *Victorial* affords—to refrain from giving the romance in its entirety.

[2] The following particulars are from Hardy's *Descriptive Catalogue of MSS. relating to the Early History of Great Britain*, vol. i, p. 498 ff. :—

"A.D. 796. *Vitae duorum Offarum, sive Offanorum, Merciorum Regum, Cœnobii Sancti Albani Fundatorum, per Matthæum Paris.*

"The elder Offa was the son of Warmund, king of the West Angles, who built the city of Warwick. His pretended history seems to be pure fable, based on the same materials that were used by Saxo Grammaticus in his account of Warmund and Offa; but Saxo declares that the acts of Offa after Warmund's death were lost. In the Saxon genealogies of the Mercian kings, Warmund, the father of the elder Offa, was the fourth from Woden, and Crida, the seventh in descent from Warmund, was the first who reigned as king of Mercia.

"The life of the second or real Offa is, to a great extent, as fabulous as that of the first Offa. The writer has taken as his groundwork the few notices relating to Offa which occur in Henry of Huntingdon and William of Malmesbury, and these he has enlarged or added to at his pleasure. Now, there is not a single incident worthy of credit in the whole of this biography that is not derived from these sources. Wats is of opinion that though these two lives may not have been wholly written by Matthew Paris, yet that the style had been polished by him. That they were not both written by him seems pretty clear, as Wendover had, previous to his time, made use of the life of the historic Offa (see Coxe's *Roger of Wendover*, vol. i, p. 251). We have the alternative, therefore, of supposing that the life of the mythic Offa was written by Matthew Paris, after his return from Norway, whither he had been sent by Pope Innocent IV, in the year 1248, on a special mission, having possibly been suggested to him, during his stay in Scandinavia; or, that the tradition carried with them into England by the Angles had been taken up and adapted by Matthew Paris."

maiden in royal garb. He questions her, and learns that her father, the king of York, had fallen in love with her, and, because she would not yield to his wishes, had caused her to be conveyed to a remote waste-land, there to be cruelly slain and left to the beasts. But the agents of this doom have spared her life. Offa takes her home with him, entrusts her to the care of certain courtiers, and some years afterwards makes her his wife, and she bears him lovely children. The king of Northumbria, harassed by the Scots and certain of his own subjects, seeks the aid of Offa, at the same time asking for the hand of his daughter, and promising to acknowledge him his sovereign. These terms are sworn on the Gospels. Offa sets off to the North, defeats the Scots, and sends his people the news of the war. The bearer of the letters is waylaid by Offa's son-in-law, who makes him drunk, and, whilst he sleeps, robs him of his letters,[1] substituting others which announce that Offa has been vanquished, that he considers his misfortune a judgment of God on account of his sin in having married the forest girl, and that she and her children are accordingly to be conveyed to some desert place, and left to perish. This letter reaches its destination; the magnates dare not disobey; the queen is cast out; moved by her beauty, the executioners spare her, but hack the children in pieces. A hermit finds the queen through hearing the piercing cries which proceed from the corpses; he places the mutilated limbs together, and resuscitates the children through his prayers. When Offa returns he hears with horror of what has been done during his absence. Seeking to solace his grief in hunting, he one day finds in the cave of the hermit the wife and children whom he had believed dead. In his gratitude he vows to found a monastery at the hermit's request. But this promise is only redeemed by Offa II, in the founding of St. Alban's.

The more usual incident of the exposure in the boat[2] has been

[1] The incident of the intercepted letter occurs in a number of folk-tales. For example, cf. Cosquin, *Contes pop. de Lorraine*, ii, 108-9; Grimm, No. 29, "The Devil with the Three Golden Hairs"; and No. 31, "The Girl without Hands"; *Magyar Folk-tales*, pp. 52, 185, 335; *Satuja ja Tarinoita*, "Antti Puuhaara." Saxo relates how Amleth of Fengo is sent with a letter to the king of Britain, ordering the death of the bearer. Compare the case of Bellerophon (*Iliad*, vi, 155 *sq.*); also David's letter to Joab (2 *Sam.* xi, 14); and the minister's plot against Chandrahasa frustrated by Bikya in the *Mahábhárata*.

[2] The fable of Danaë, daughter of Acrisius, may be considered the germ of the similar incident introduced into so many of the legends. Danaë and her infant were

reserved for the following story, related of the wife of King Offa II. There lived in the land of the Franks, a maiden of noble rank and of great beauty, but of evil disposition. She was a kinswoman of Charles the Great. On account of some disgraceful offence she was placed, with but scanty provision, in a boat with neither rudder nor sail, and abandoned to the waves. After long voyaging she landed in the kingdom of Offa, and being taken before the king, she related, in her mother tongue, the cause of her banishment. She had been sought in marriage by one of lowly birth, whom she had rejected, not wishing to debase the blood of her race; and it was in consequence of the schemes of this disappointed suitor that she had been exposed. Her name was Drida. King Offa con fided the girl to the care of his mother, the Countess Marcella. As soon as she recovered her strength her old wildness returned with her beauty. Offa married her secretly; but, when his parents heard of it, they died of grief. Drida was called, after her marriage, Quendrida, *i.e.*, Regina Drida. She was also called Petronilla.[1]

The same theme forms the basis of the *Roman de la Manekine*[2] (MS. de la Bibliothèque Royale, No. 7609), written in verse by Philippe de Reimes, a *trouvère* of the thirteenth century.[3] It tells how the King of Hungary, left a widower, is urged by his barons to marry again. Having promised the late queen that he would marry only a woman exactly resembling her, he now seeks to wed his daughter Joie. She, horrified at the proposal, cuts off her left hand, which falls into the stream

exposed on the sea in a chest, saved by some fishermen off the coast of the island of Seriphus, and carried by them to Polydectes, king of that country, who afterwards fell in love with her.

The punishment of exposure in an empty boat recurs in the story of Ragnar Lodbrok (*Lappenberg*, i, 300).

[1] See Hermann Suchier's "Sage von Offa und Þryðo" in Paul und Braune, *Beiträge zur Geschichte der deutschen Sprache und Literatur*, vol. iv, pp. 500-21; Halle, 1877. Suchier thinks the oldest versions of the saga are connected with the story of Þryða in Beówulf (see *op. cit.*, p. 518).

[2] An analysis of *la Manekine* is given in *l'Histoire littéraire de la France*, t. xxii, p. 864. See also t. xv, p. 394; t. xxii, p. 228; t. xxiii, p. 680.

[3] This is the Philippe of Beaumanoir who wrote the *Coutumes du Beauvoisis* and the *Blonde d'Oxford*. Suchier thinks (see *op. cit.*) that he most probably visited England in his youth, and there made acquaintance with the *Manekine*. He conders it improbable that the *Vita Offae Primi* was his source, as Philippe's version does not share in its disfigurements.

flowing beneath the kitchen where she performs the deed. Her father is furious, and condemns her to be burnt alive. A dummy (*mannequin*—whence the title of the *roman*) is put in Joie's place, and she is embarked, and lands in Scotland, where the king meets her, falls in love with her, and marries her. (The resemblance with the legend from *Victorial* ceases at this point, and the subsequent events run parallel with the incidents in that class of folk-tale of which I have given specimens.) During the absence of her husband, who has gone to take part in a tournament arranged by the King of France, Joie bears a son. The mother-in-law intercepts the letter which should announce the news to the king, and substitutes another, saying that Joie has borne a monster. The king writes that nothing is to be done till his return; his mother exchanges this letter for one ordering the seneschal to burn Joie. Once more she is saved by the substitution of a dummy, and she embarks with her child. The king returns, learns the truth, locks up his mother, and sets out in search of his wife from Phrygia to India Major. After seven years he finds her in Rome, where she had found shelter in the house of a senator. The King of Hungary, overburdened with remorse, is there also, to make public confession in church. Witnessing his repentance, Joie makes herself known. Her hand, which had been swallowed by a sturgeon, is found in the fountain, and, in consequence of the Pope's benediction, it unites again with her arm.

Another version of the Manekine legend is related by Nicholas Trivet[1] in his Anglo-Norman Chronicle. The date of this is 1334. Here there is no Catskin opening. The heroine is called Constance, and she is the daughter of the Emperor Tiberius Constantinus.

The Tale of Emare, in the Cotton MS. Caligula A. ii, printed by Ritson in his *Ancient English Metrical Romances* (London, 1802, vol. ii, pp. 204-247), seems, in all but its bad beginning, to be merely an older version of the Constance story.

The outline of Emare is as follows:—An Emperor, named

[1] Nicholas Trivet was an English Dominican friar. He is said to have been educated in his early years in London, and afterwards to have studied at Oxford. He informs us, in the prologue to the *Annales Regum Angliæ*, that he spent some time in study in Paris.

Artyus, and his wife Erayne, have a daughter Emare. On the death of Erayne the child is entrusted to a nurse named Abro. One day the Emperor, seeing his daughter clad in a wondrous cloth of gold, that had been presented to him by Sir Tergaunte, King of Sicily, falls in love with and seeks to wed her.[1] He gets a bull from the Pope, but she refuses him, and is in consequence exposed, clad "in the robe of noble blee", in a boat which drifts to Galys. Here she becomes the wife of the king. Her husband joins the King of France in the war against the Saracens, and during his absence Emare bears a son, Segramour. The letter which should announce the news to the king is exchanged by the king's mother, and the false letter informs him that his wife has borne a monster. The kindly answer which he sends in return is converted by the queen-mother into a cruel sentence. Accordingly, Emare is a second time exposed. She arrives at Rome, and is taken to the house of a merchant named Iurdan. The king returns from the wars, and banishes his mother on discovering her treachery. After some years he goes to Rome to get absolution. He lodges at the house where Emare dwells, and is served by his own son. The old emperor, Emare's father, also goes to the Pope, and the joyful reunion ensues.

The same story has been versified at great length, with certain slight variations,[2] and under different names, by the poet Gower, in the second book of his *Confessio Amantis* (vol. i, pp. 179-213, of Dr. Pauli's edition), and after him by Chaucer in his *Man of Lawes Tale*.[3] The former, who makes the lady whom he calls Constance, or Custen, daughter of Tiberius Constantyn, a fabulous Christian Emperor of Rome, refers to "the cronike" as his authority.

The story likewise occurs, much altered and abridged, in *Il Pecorone*, by Ser Giovanni Fiorentino (Day 1, Nov. 10). The following is an outline:—

The Princess Denise, of France, to avoid a disagreeable mar-

[1] Gower and Chaucer relate this part of the story in a different way, omitting the Catskin incident.

[2] For the chief alterations see preface to Trivet's Life of Constance in *Originals and Analogues of some of Chaucer's Canterbury Tales*, edited by Furnivall, Brock, and Clouston, p. vi.

[3] Chaucer tells the story in much shorter compass. For any striking differences see *op. cit.*, vii.

riage with an old German prince, escapes into England, and is there received into a convent. The king, passing that way, falls in love with and espouses her. Afterwards, while he is engaged in a war in Scotland, his wife bears twins. The queen-mother sends to acquaint her son that his spouse has given birth to two monsters. In place of the king's answer ordering them to be nevertheless brought up with the utmost care, she substitutes a mandate for their destruction, and also for that of the queen. The person to whom the execution of this command is entrusted allows the queen to depart with her twin children to Genoa. At the end of some years, she discovers her husband at Rome on his way to a crusade; she there presents him with his children, and is brought back with him in triumph to England.

In Ritson's opinion, the author "may seem to have been indebted to a MS. of the National Library, Paris (No. 8701; a paper book written in 1370), entitled *Fabula romanensis de rege Francorum, etc.*[1]; but there can be little doubt that this novel was adapted from Nicholas Trivet's Life of Constance, whose Chronicles were written at least forty years before Ser Giovanni began to compose his work in 1378 (it was not printed till 1558), while the *Canterbury Tales* were probably written very soon after, if not some of them before, that date.[2]

We meet with another version of the same theme in a German *Volksbuch.* Here it is used to point a moral as well as to adorn a tale, with the following title, both critical and exegetical: *Eine schöne anmuthige und lesenswürdige Historie von der geduldigen Helena, Tochter des Kaiser Antonii, welche in aller Gedult so viele Trangsalen und Widerwärtigkeiten mit höchster Leidsamkeit und Stärke sowohl bey Hofe, als in ihrer 22 jährigen Wanderschaft ausgestanden. Allen Weibspersonen zum Beyspiel, denen kuriösen Liebhabern aber zum Schröcken in Druck gegeben. Köln am Rhein und Nürnberg.* This romance, according to Görres,[3] is based upon an old poem under title: "Von eines Küniges Tochter von Frankreich ein hübsches Lesen, wie der Künig

[1] The full title is *Fabula romanensis de rege Francorum, cujus nomen reticetur, qui in filia sua adulterium et incestum committere voluit.*

[2] See Clouston on "The Innocent Persecuted Wife", in *Originals and Analogues,* pp. 367 ff.

[3] J. Görres, *Die teutschen Volksbücher* (Heidelberg, 1807, p. 136, No. 18).

sie selbst zuo der Ee wolt hon, des sie doch got von im behuot, und darumb sie vil trübsal und not erlidt, zuo letst ein Künigin in Engellant ward." But Merzdorf, who has made an elaborate study of this poem,[1] agrees with Graesse[2] in thinking the *Volksbuch* version an abridged translation of a twelfth century poetic romance by Alexander of Bernai or Paris, *de la belle Helayne de Constantinople mère de Sainct Martin de Tours en Tourayne.*

The epic poem by Hans von Bühel[3] is in seventy-two quarto pages, and relates how a king of France, whose name is nowhere given, wanted to marry his own daughter, because she was the image of her deceased mother. The daughter escapes alone in a little ship from Calais, where she has been living with her father, taking with her provisions, and materials for working in silk. She is driven to England, landing near to London. Attracted by the smoke from a little hut, she induces the peasants whom she finds within to engage her to tend their cattle in return for her daily bread. She weaves some beautiful silk, and the peasant woman takes it to London for sale. The wife of the marshal going to mass, buys it of the woman who sits at the cathedral entrance, and also bids her bring all the silk she has to her. The marshal, seeing the work, the like of which could not be produced in all the kingdom, induces the peasant woman to reveal who has made it, and the end of it is that he visits the French princess, and takes her to live in his own house, and treats her as his own daughter. It being the custom of the king (who is also nameless) to visit the marshal's wife after the transaction of affairs with her husband, he chances one day to see the princess, falls in love with her, and shortly marries her with great ceremony and rejoicing. A sudden invasion of the country by the king of Ireland and Scotland necessitates the king's presence at the head of his army. The poem goes on to relate the usual sequence of events, namely, how during the king's absence the queen bore a son, and the marshal to whose care she was confided sent tidings thereof to the king; how the king's mother intercepted the letter,

[1] See *Des Büheler's Königstochter von Frankreich*, von Theod. Merzdorf; Oldenburg, 1867.

[2] See Graesse, *Die Grossen Sagenkreise des Mittelalters.*

[3] Hans der Büheler, or Hans von Bühel, was in the service of the Archbishop o Cologne, Friederich von Sarwenden, and was settled in Boppelstorf, near Bonn, in the beginning of the fifteenth century.

substituting another which stated that the queen had borne a monster—half human, half animal; how she also intercepted the king's reply, and gave orders to the marshal in the king's name to burn both queen and child; how the marshal burnt two animals in their stead, and put the queen and her child in the same ship which had brought her thither; how, after many hardships, she at length reached Rome, and took service with a citizen, minding his cattle and doing housework; how, after a time, the Pope took her son to live with him, and gave him land and people. And, at last, how the kings of England and France, both on account of their sins—the former having burnt his mother, the latter having desired to wed his daughter—came to Rome to seek absolution; how the joyful recognition ensued, and the heroine was taken home, after calling on the way at Paris, where the French king proclaimed his daughter heir to the throne. Having taken part in the rejoicings in England, the French king returns to his capital, falls ill, and dies, before his daughter and son-in-law can reach him; but when they arrive their sovereign right is acknowledged. The King of England and his son are recalled on account of another invasion of the King of Ireland and Scotland, and in the meantime the queen dies, and the throne of France is claimed by another king. Her husband is broken-hearted at her death, and determines to recover the French crown for his son. The poem ends by pointing out this explanation of England's claim to the throne of France, and of the long wars which ensued.

The poem consists of 15,000 rhymed verses. The *Volksbuch* has retained much of the naïf simplicity of the poem, though materially altering the plan. The King of France appears here as the Emperor Antonius of Constantinople; the Pope becomes the Patriarch of Naples. The queen bears two sons, who are carried off in the wilderness by a lion and a wolf, and saved by a hermit. Helena has her hands cut off for having driven the children away, and the niece of the Duke of Gloucester (who herein plays the rôle of the marshal) willingly gives herself to be burnt in Helena's stead. After many adventures, the two confederate kings meet with the hapless queen and her two children in Tours.

Still more intricate are the events related in the French version (alluded to above), published in quarto, at Paris, without date,

under the title: *Histoire de la belle Heleine de Constantinople, mère de St. Martin de Tours en Touraine et de St. Brice son frère.*[1] Heleine is the daughter of Antoine, king of Constantinople, who married the sister of Pope Clement IX. Heleine's mother dies when she is fifteen years old, and, after remaining a widower for a time, the king asks his brother-in-law for permission to marry Heleine, for there is none as lovely as she. This the Pope, at first, refuses, though he had undertaken to grant any request Antonius might make, in return for his help in repulsing the Saracens; but soon after he consents, in accordance with divine command, which an angel brings. But this authority avails him nothing, for when Antoine reveals his intentions to his daughter, she throws herself at his feet weeping, and protesting that she would rather out off her hands and feet than suffer it. Then follow the flight and various adventures. Counselled by a nun, Heleine escapes in a Flemish ship to Sluis (Port de l'Ecluse), where she enters a convent. Antonius, in his rage, takes ship after her, and sails through every sea of Europe in vain quest. She lives for many a year in her retreat, till Cantebron, King of Sluis, who has become enamoured of her, directs his body-guard of Saracens to storm the convent and carry her to his seraglio. Heleine flees in a Spanish ship sailing to Catalonia. But the ship is wrecked, and all save Heleine perish, she being cast ashore on the English coast. King Henry of England, taking his pleasure on the sea, is astounded at her beauty and the richness of her attire, and he rescues her. His offer of marriage she accepts, though she declines to reveal her descent, and will only say that she is "la plus noble Damoiselle de la Chrétienté". The marriage takes place against the wish of Henry's mother. Once more the Saracens threaten Rome, and Pope Clement seeks the aid of the King of Great Britain. He gives it in person, leaving the Duke of Gloucester as regent, and confiding Heleine to his care. Then follows the birth of the children, which the mother, who waylays the messenger at Dover, pretends are dogs, and the fraudulent letters. The Duke of Gloucester cannot make up his mind to burn Heleine, as the false letter directs, so, after cutting off one of her arms, for some unexplained purpose, he puts her to sea.

[1] Heleine's adventures are thus made to take place in the fourth century, if she was the mother of Martin, Bishop of Tours (374).

A niece of the duke's, named Marie, offers herself to be burned with two straw dolls in the place of the queen and her sons. The hand of the queen, which had been cut off, is put in a box, and hung round the neck of one of the children. The boat lands them in Brittany. Whilst Heleine sleeps, a lion and a wolf from the forest make away with her children. She seeks them in vain, wandering at length to the neighbourhood of Nantes, where she takes refuge in a deserted hut, and lives on the alms of the passers-by. A hermit saves the children, and calls one Lion and the other Arm (Bras). Meanwhile, King Henry has slain the Saracens, freed Pope Clement, and returned to London, to learn the sorrowful fate of his wife and children. He is still bewailing his misfortunes, when Antonius, King of Constantinople, who has never ceased seeking his daughter, arrives on the scene. The two kings sympathise with each other, and discover that they grieve for the same person. The Duke of Gloucester reveals the truth, and, convinced of the guilt of the queen-mother, the king orders her banishment. London being hateful to him, Henry joins the Kings of Scotland and Constantinople in the war against the heathen of Europe. They first vanquish Clovis, King of Bordeaux, who allows himself to be baptised, and then joins in the crusade. The hermit, meanwhile, has brought up the children, and when they are sixteen years of age he sends them forth to discover, if possible, their parentage. They come to Tours, where the archbishop himself receives them, and changes the name of Lion into Martin, and of Arm into Brice. Heleine, too, comes to Tours, and receives rich alms from Martin, who does not know her. And the four kings come to Tours, where the two promising youths are presented to them. When the King of England opens Brice's box and sees the hand, he is convinced that he has found his two sons. Martin seeks the poor, one-handed woman whom he supposes to be his mother; but, on the arrival of the kings, she had fled in alarm over the Alps to Rome. Here she is supported by the Pope, her unknown uncle. Brice is taken to London, there to make manifest the innocence of his mother, and then goes with the four kings to Palestine to fight against the Saracens, whilst Martin remains at Tours with the archbishop. When the Saracens are subdued the conquerors journey to Rome, whereupon Heleine flees to Tours, revealing in a letter to the Pope that she is

his niece. The King of England learns through this letter that his wife is still living, and is at length reunited to her. The archbishop of Tours permits Martin to place his mother's severed hand on the stump, and the two are united by a miracle. Antonius, with Brice and his wife Ludiene, goes back to Constantinople, Henry and Heleine live with Clement in Rome, and Martin remains in Tours, where he becomes archbishop.[1]

The chap-book romances of Genoveva, Griseldis, Hirlanda,[2] and Florentia may be referred to as variants of the story of the innocent persecuted wife, though it is unnecessary to cite them in connection with the Catskin story.

The episode of the enamoured father and the flight of the daughter is related almost identically in the thirteenth-century romance of Mai and Bêaflôr.[3] Bêaflôr is the daughter of the Roman Emperor Teljon. When her mother Sabie dies, she is brought up by a nurse, and afterwards by a senator and his wife. Her father, enamoured of her great beauty, seeks to wed her. She asks for fourteen days' grace, and in the meantime confides her father's purpose to her foster-parents. They fit out a ship and put her on board with provisions for two or three months, and with all the valuables inherited from her mother. Bêaflôr comes to "Meienlant", where Count Mai receives her, and gives her into his mother's care. Presently, after he has married her, contrary to his mother's wish, Mai is sent for to help his uncle in Spain against the heathen. During

[1] For further details, see Görres, *op. cit.*, p. 138; and Ch. Nisard, *Histoire des livres populaires*, i, pp. 415 ff. The same legend is told also in Bäckström's *Svenska Folkböcker*, i, 188, "Helena Antonia af Constantinopel"; and in R. Nyerup's *Morskabslæsning:* Danmark og Norge (1816), p. 138, "Den talmodige Helene". (See Merzdorf, *op. cit.*, pp. 18 ff., for references to Dutch, Danish, and Swedish translations.)

[2] Reinhold Köhler (in *Revue Celtique*, t. i, pp. 222 ff.) points out the resemblance between the Breton mystery of "Sainte Tryphine et le roi Arthur" (ed. by Luzel) and the story of Hirlanda, as related by Père René de Ceriziers in his *Trois Estats de l'Innocence, contenant l'histoire de la Pucelle d'Orléans, ou l'Innocence Affligée; De Geneviève, ou l'Innocence Reconnue; D'Hirlande, ou l'Innocence Couronnée* (reprinted several times since 1640). He refers to the chap-book version of Hirlanda given by Görres in his *Die Teutschen Volksbücher* (Heidelberg, 1807), p. 146.

[3] See [Pfeiffer in] *Mai und Beaflor*, 1st ed. (1848), pp. v-xv. Merzdorf, *op. cit.*, refers to *Mai and Bêaflôr*, a paper MS. of the fifteenth century in the Munich State Library (*Cod. germ.* 521). Cf. also Graesse, *Die grossen Sagenkreise des Mittelalters*, p. 285.

his absence, Bêaflôr bears a son; the news is sent to the count, but the messenger is intercepted by the mother-in-law at Claremont (Klâremunt), where she has gone to reside, and robbed of his letter whilst he is drunk, a false letter being substituted. On his return, he is again waylaid, and the count's letter is exchanged for one ordering the death of Bêaflôr. She is, however, rescued from this fate, and put in a boat with her child. Mai returns, and, learning all, stabs his mother and banishes the messenger. Bêaflôr drifts to Rome; the ship-builder Thibalt recognises the boat he had built for her foster-parents. Bêaflôr is again received into their home. Her child is taken to the cathedral to be christened by the Pope, receiving the name of Schoifloris (though in the course of the poem he is only called Lôîs). Mai comes to Rome after some years, to soothe his conscience, and Lôîs is sent to meet him. In this way he is subsequently re-united to Bêaflôr.

Mention must here be made of the similar case of the Countess of Anjou[1] (*Manuscrits de la Bibliothèque du Roi*, by Paulin Paris, vol. vi, p. 40). Her father falls in love with her during a game of chess, and she is forced to flee. After many wanderings, and all sorts of adventures, she marries the Count of Bourges, but the Countess of Chartres, his aunt, is furious at the mésalliance —for she is ignorant of his wife's rank—and she plays the rôle usually assigned to the mothers-in-law.

I have reserved one other version of the ancient romance, this time attaching to the daughter of the King of Russia. Again, as in the folk-tales, this is a case of *O matre pulchra filia pulchrior*. Her story is said to have been composed by Giovanni Enenkel in the thirteenth century. I have taken it from the *Gesammtabenteuer* of Friedrich Heinrich von der Hagen (Stuttgart and Tübingen, 1850, ii, 590). It is called "Deu tochter des Küniges von Reuzen".

This king has a beautiful wife, and a still more lovely daughter. When his wife dies he will marry no one who is not as lovely as his daughter. Messengers scour the land in fruitless quest for a fitting bride, and the king's lords persuade him to purchase the

[1] D'Ancona (*Sacre Rapp.*, iii, 200) notices an obscure play, or poem, of the sixteenth century, entitled "Del duca d'Angio e de Costanza so mojer", from an account of it by Adolfo Mussafia, contained in the *Atti dell' Academia di Vienna*, 1866 (see Clouston, in *op. cit.*, p. 404 ff.).

Pope's permission to marry his own daughter. When she understands that the wedding preparations are for her father and herself, she tears off the wedding-gown, cuts off her hair, and scratches her face till it bleeds. Her father is enraged, and has her shut up in a barrel and thrown into the sea.[1] The barrel gets carried to Greece, where the king espies it and has it landed. He marries the heroine. Then follow the incidents of the king's absence at the war, and the calumniated wife and intercepted letters. The heroine is put back into the barrel with her child, and the waves carry her into the Tiber, as far as Rome, where she is rescued by a nobleman. Eventually her husband finds her when he comes to Rome to do penance; and the Russian king, her father, also coming to expiate his crime, is, in like manner, reunited to the heroine.

A drama, entitled "Un Miracle de Nostre-Dame", the author of which has taken his subject from the *Roman de la Manekine*, is published in the *Théâtre Français au Moyen Âge* (publié d'après les Manuscrits de la Bibliothèque du Roi, par MM. L. J. N. Monmerqué et Francisque Michel [xi^e^-xiv^e^ siècles], Paris, 1842. Pp. 481-550).[2]

The following is an outline of the plot as disclosed by the *dramatis personæ*. King is counselled to marry, that he may have a male heir. He will only have a woman exactly like deceased wife, whom he dearly loved. Courtiers discuss the matter, and one chevalier suggests king's daughter as bride. They seek consent of Pope, who grants them a bull. King discloses his intention to daughter, who vainly tries to dissuade him. She prays to Virgin; cuts off her hand. King, enraged, orders her to be burned or hanged. Executioner is summoned. Courtier plans to save her life, and has her taken to his own house. Fire is kindled to delude king, who henceforth believes daughter is

[1] In the *Gwerziou-Breiz-izel*, Saint Honorine is persecuted and cast into the sea in a barrel. Similarly, in Weckerlin's *Chansons populaires de l'Alsace*, Saint Odile is by her father's order put into a barrel and abandoned to the waves.

[2] In his Preface to the *Mystères Inédits du Quinzième Siècle* (publiés pour la première fois, par Achille Jubinal; Paris, 1837), Jubinal gives a table of the Mysteries in the MSS. de la Bibl. du Roi, and on p. xxviii, vol. i, this note:—"Cy commence un miracle de Notre-Dame, de la fille d'un roi qui se parti d'avec son père pour ce que il la vouloit espouser, et laissa habit de femme, et se mainteint com chevalier et fu sodoier de l'empereur de Constantinoble, et depuis fu sa femme" (vol. ii, coté 7208 B.), folio 221.

burned. Heroine is put alone in ship; is found by the provost of the king of Scotland. King questions her as to her parentage, etc. She says she is called Béthequine. Queen-mother befriends her, and she serves as chamber-maid. Presently queen ill-treats her, thinking she aspires to marriage with her son. King asks why she has been weeping; will marry her at Chester, and proclaim her queen. His mother is very angry. He is to attend tournament at Senlis; leaves his wife in provost's care; when her child is born they are to inform him by sealed letter. After king's departure, heroine bears a son. King's mother intercepts messenger, who is carrying news to king, makes him drunk, and changes letter for one announcing that young queen has borne a monster, which they have burned, and that they await orders whether to burn young queen also. King reads letter; sends written order by messenger, who is again intercepted by queen-mother, made drunk, and robbed of letter directing that queen and infant shall be kept apart in secret till his return. Queen-mother substitutes letter commanding that queen and progeny be instantly burned. Courtier, who reads king's letter, is filled with pity, and tells queen, who is dismayed and full of wonder, and prays to Virgin. Chevalier and provost take counsel together, and determine to save queen's life. They put her in a boat without rudder or helm, that she may be at the mercy of God. Lady-in-waiting insists on sharing her fate. She is rescued by a senator, who tells her she has landed near Rome, takes her to his wife, who befriends her, and lets her live with them. King of Scotland returns; inquires for wife and child. Chevalier says they have been burned according to his order. King says he gave orders for them to be confined in a tower till his return. Letter is shown to him; he questions messenger; sends for mother, who, on being threatened, confesses, and is imprisoned for life. King will punish with death by burning the two courtiers who executed queen-mother's orders. They confess they disobeyed, and spared the young queen's life. He takes them with him, and sets out to seek her. They make pilgrimage to Rome. The king of Hungary is also going to confess to Pope his sin towards his daughter. Senator meets the king of Scotland; takes him to his house. Queen hides, being afraid to meet her

husband. King sees the child playing with a ring which he recognises as one he gave his wife. Senator tells him how he found the child's mother, and how he has taken care of her. King embraces his wife. They attend the service at which the Pope is to give absolution to penitents. Here they see the king of Hungary. The queen recognises her father, who tells the king of Scotland of his wife's parentage. Service is about to commence. Clerk enters in great alarm to say he can get no drop of water from the river, because of a hand which keeps floating up to his bucket. He brings the hand to the Pope; queen says it is hers, and tells the Pope her story. He touches her arm with the hand, which immediately is reunited to it.

The same subject has found dramatic treatment in Italy, in *La Rappresentazione di Santa Uliva* (Pisa, 1863. The date of the 1st edition is not known). Alessandro d'Ancona has given an account of this play, which he publishes in his *Sacre Rappresentazione dei Secoli xiv, xv, xvi* (Firenze, 1872. Vol. iii, pp. 235 *seq.*). The commencement is almost identical with that of the *Manekine*, except that a Roman emperor replaces the king of Hungary, and his daughter cuts off both her hands. She falls in with the king of Britain, who takes her to his palace, and gives her charge over the infant prince. A baron becomes enamoured of her, and, in repelling his advances, she upsets the cradle, which, as she has no hands, she is unable to replace. The baron accuses her of murdering the child, who has been killed by the fall. She is condemned to death, but the seneschal takes pity on her, and leads her to the forest in which she had been found. The Virgin appears to her, restores her hands, and points her to a convent where she can find shelter. A wicked priest accuses her of stealing a chalice. She is placed in a boat, and abandoned to the waves. Certain merchants come across her, and take her to the king of Castile, who marries her, and shortly afterwards leaves her to go to war. In the meantime Uliva bears a son, and receives precisely the same treatment from her mother-in-law as does Joie in the *Manekine*. Uliva is once more exposed in a boat, and arrives at length at Rome, where she finds her husband, who has come to seek absolution for having caused his mother's death in his wrath against her for her wicked machinations. The

King of Castile recognises his wife, the emperor his daughter, and all ends happily.[1]

The *Rappresentazione di Stella*, also published in D'Ancona's *Sacre Rappresentazione*, has much the same incidents as the story of St. Uliva.[2]

Stella is the stepdaughter of the Empress of the French. The assassins to whom she is delivered during the emperor's absence spare her life, but cut off her hands to take as token to her stepmother. The Duke of Burgundy finds Stella in the forest and weds her. It is the stepmother in this case who exchanges the letters.

The history of the daughter of the King of Dacia (*Novella della figlia del re di Dacia.* Pisa, 1866. Introd. by Wesselofsky) differs but little from the foregoing up to the point when Elisa reaches Rome. There a German prince, the Duke of Apardo, sees her, and falls in love with her. The miracles follow. Elisa recovers her hands; directed by celestial voices, Apardo inclines to wed the lovely stranger; and the marriage takes place, leading to the usual plots against the young wife. Once more in Rome, Elisa is engaged by a German nobleman as nurse to his son. The Duke of Apardo, visiting her master, recognises her as his wife.[3]

The greater part of these incidents are met with again in a Catalonian version,[4] *Historia del rey de Hungria*, cited by le Comte de Puymaigre (*Documentos de la corona de Aragon*, vol.

[1] Herr Wesselofsky thinks he recognises in the *rappresentazione* certain *traits* in the life of Saint Uliva of Palermo, as recounted by the Bollandists. There is, however, no trace of the unlawful marriage episode, or of the cutting off of the hands, in the *Acta Sanctorum*, in connection with this saint, whose persecutions are of a different character. According to Herr Wesselofsky, the legend has its origin in a myth, which, like many another myth, having lost all symbolical character, becomes a simple narrative. So, the queen who dies is the goddess of the departing summer; her daughter, the goddess of the coming year; the father is the god Wotan; the hunter who discovers the fugitive is winter; the cut-off hands are the falling leaves; etc., etc. The explanation is too elaborate to be further detailed here. (See his treatment of the subject of "La Fanciulla Perseguitata" in *Novella della Figlia del Re di Dacia*, Pisa, 1866, pp. xxxi *et seq.* Cf. Kuhn, *Nordd. Sag.*, 489.)

[2] See Giudici's *Storie del Teatro in Italia*, i, 311-358.

[3] See Liebrecht on the subject of the *Figlia del re di Dacia* in *Götting. Gelehr. Anz.*, 1867, p. 565

[4] See Wolf, *Wiener Jahrbücher*, cxix, p. 241; cxx, p. 94.

xiii. Documentos leterarios en antiqua lingua catalana. Siglo xiv y xv. Barcelona, 1857, pp. 53-79). In this the heroine, with her hands cut off, lands at Marseilles. The Count of Provence marries her in spite of his mother. Learning his wife's story, the count visits her father, the King of Hungary, who, now repentant, receives his son-in-law warmly, and detains him so long at the court that the wicked mother-in-law, during his absence, has time to carry out the usual plot against the young wife. The countess is set adrift on the sea, and lands near to a convent, where the abbess admits her. Five years afterwards, when one day she is at her orisons, she sees a priest who is wanting to say Mass, but has no one to serve it. She is filled with desire to assist him, and suddenly perceives two beautiful hands, which unite to her arms as she stretches them forth. Meanwhile, the count had returned to Marseilles; but, feeling angered against his mother, had determined to quit his estates only to return when he had found his wife. After thirteen years' quest, he finds her at the convent, and takes her back to Marseilles. They have many children. One of their daughters marries a king of France, another a king of Castile, and a third a king of England.

In the fifteenth century, Bartolomeo Fazio of Spezia wrote a story entitled *De origine belli inter Gallos et Britannos*, which he acknowledged to be based upon an ancient text in the vernacular.[1] This professed history of the origin of the war between the French and English was forthwith related in Italian by Jacopo di Poggio Bracciolini,[2] in a story which was published under the title *Storia dell' origine della guerra tra i Francesi e gli Inglesi* (Florence, 1542), republished as *Novella di incerto autore* (Florence, 1834), and as *Novella della Pulzella di Francia dove si racconta l'origine delle guerre fra i Francesi e gli Inglesi* (Lucca, 1850).[3] Edward (Adoardo), King of England, has a beautiful wife and daughter. When his wife dies, she makes him promise never to marry another unless exactly like herself. After a time,

[1] *Bartholomaei Facii ad Carolum Ventimilium virum clarissimum de origine belli inter Gallos et Britannos historia.*

[2] Poggio died in 1478. In Pecorone we read of a royal daughter much resembling this daughter of the King of England. Molza tells the same story without notable difference.

[3] For particulars of the various editions, see Wesselofsky, *op. cit.*, cvi *et seq.*

the barons urge the king to marry, to secure a legitimate heir to the throne. He tells them of his promise, and ambassadors are sent in search of a fitting bride into every province of Christendom—through France, Spain, and many other countries—but all in vain. Then he is possessed with desire to wed his own daughter. She is alarmed and unhappy at the proposal; but, as her father persists, she urges him to send to the Pope, whose consent being obtained, she will object no further. Ambassadors are started, and in the meantime the daughter communicates with her uncle, the Duke of Lancaster, imploring his help. He fetches her away, and keeps her in hiding. The ambassadors return without the Pope's consent to the union; but the king receives the bull as though it were a dispensation, and sends for his daughter, who is not to be found. When the king applies for her to the Duke of Lancaster, she begs her uncle to find her shelter in a convent at Vienna. Thither he sends her under the charge of trusty servants. It is the custom of the dauphin of France to frequent this same nunnery in the company of a young nobleman, who is the abbess's brother. One day, the latter catches sight of the young princess through a grating, and every day, under pretence of praying, he comes to look at her. He falls ill, and confides the reason to the dauphin, who at length asks the abbess to interfere in her brother's behalf. Seeing him in danger of death, she is prevailed upon: she talks to the princess, pointing out the difficulties and dangers inseparable from monastic life, and persuades her that marriage will ensure greater peace of mind. But the princess cannot consent to break her vows. Hearing of the girl's answer, and wishing to judge whether she who had caused his friend's illness merited so much love, the dauphin determines to have a look at her. Then he falls in love with her himself, and sends proposals of marriage, which she at first rejects, but eventually accepts. The dauphin's mother tries secretly to poison his bride, with the aid of some friends in Vienna. The King of France dies, and the dauphin must go to Paris to attend his funeral and be made king. His mother wants him to abandon his wife, who, she says, is some unknown waif. He is indignant at the request; and his mother, hearing from her friends in Vienna that the queen is too well guarded for them to poison her, bids them calumniate her to her husband.

The young queen escapes to Rome with her little son and finds shelter. The Emperor Henry sees her, and engages her as nurse to his infant. Meanwhile, the dauphin, now king, having heard the false news of his wife's death, and of all his mother's infamous schemes, declares war against her. After three years he defeats her and slays her. Full of remorse, he journeys to Rome to seek absolution from the Pope. Dining one day with the Roman emperor, he is charmed with the graceful bearing of a young boy, and wants to take him away with him. It is the son of the nurse, in whom he recognises his wife. They return in triumph to his kingdom. When another son is born to him, he decides that the elder shall reign in France, and the younger shall succeed to the English throne, which his wife has inherited on the death of Edward. Furthermore, the king enacts in his will that every year, at Easter and at Christmas time, the King of England shall come to Paris and serve at the table of the King of France. This arrangement is observed for a number of years; but one day the King of Great Britain, ill-advised by his ministers, refuses to submit to the performance of such an act of homage; and this was the cause of the great wars, and of the animosity between the two kingdoms, which lasted up to the times of the author of this story.

There remains for comparison the legendary history of St. Dipne in the *Flos Sanctorum*.[1] Mons. J. A. S. Collin de Plancy considers the story of Peau d'Âne to be entirely founded on the history of St. Dipne,[2] of which he gives a *précis* in his *Anecdotes du Dix-Neuvième Siècle* (Paris, 1821, vol. ii, pp. 219-23). It is, briefly, as follows:

A pagan king of Ireland has a lovely daughter named Dipne, who becomes a Christian, and resolves to live unwed. When the lovely queen, her mother, dies, the king can find none to

[1] See also Razzi, *Vite di illustri Donne*, iii, 43.

[2] The legend of St. Dipne is not included in the earliest editions of Ribadeneira's *Flos Sanctorum o libro de las vidas de los Santos*. Neither is it in the folio edition published at Barcelona in 1643, nor in the Italian quarto published at Venetia, 1680. I can only find the legend, as given above, in a French edition by René Gautier of Ribadeneira's "Les Fleurs des Vies des Saints"; to which are added some lives of other Saints by André du Val; Paris, 1686. It is probably superfluous to point out that there exist literary versions of the story of "Peau d'Âne" at least earlier than the record of this legend. Straparola had used the "unnatural father" *motif* more than a century before.

equal her in beauty, and tries to induce his daughter to marry him. She becomes terrified, begs for forty days' grace, and commends herself to the Saviour. Her father gives her jewels and costly garments. Towards the end of the forty days Dipne consults an Irish priest named Gerebert, who had been her mother's confessor. He advises her to endeavour to gain time in order to devise some means of flight; and he offers to accompany her. She therefore tells her father that she must have various precious stones to wear on the wedding-day. Her father expends large sums to procure what she exacts. Meanwhile, she embarks secretly with the priest, and they travel to Antwerp. They visit only out-of-the-way places, and presently build themselves a hut in a wood, where they live alone and unknown. The king learns of her escape the day after, is furious, and takes ship after her. After a long search he reaches Antwerp, where he stays whilst his people scour the neighbourhood. Some of his servants pay the innkeeper in a certain village in coin of their own country. The innkeeper says he has already taken some of the same money from a lovely Irish girl, who lives with a priest hard by. The servants report to the king, who finds his daughter, and, forgetting his anger at the sight of her, begs her to keep her promise at last. Gerebert attempts to intervene, and is taken without and killed by the king's followers. Dipne will yield neither to menace nor entreaty, and in his fury the king cuts off her head.

(St. Dipne is fêted on the 15th May. Her martyrdom took place on the 30th of that month, in the year 600. Her relics are in the diocese of Cambray.)

The collation of similar legends and romances might doubtless be still extended.[1] It seems, however, unnecessary to devote further space to the examination of this class of literature, more especially as the various *motifs* which it shares in common with the folk-tale are of such a nature as to need, unhappily, neither myth nor fiction to account for their origin, or to explain their application in any particular connection.

"Non ragionam di lor, ma guarda e passa."

[1] The following references may be of service to the student:—Dunlop-Liebrecht, *Geschichte der Prosadichtungen* (1851), pp. 265-6. Gidel, *Études sur la littérature grecque moderne* (1866), pp. 289-301. Paul Meyer, in *Revue Critique* (1866), ii, 393. Bordier, *Philippe de Remi sire de Beaumanoir* (1873), 2: 163-72.

The third, or "King Lear", branch of the Cinderella story has been exhaustively dealt with by Mr. Sidney Hartland in his study of "The Outcast Child" (*Folk-lore Journal*, iv, pp. 308-349), from which I quote the following particulars:—"We owe the story of King Lear to Geoffrey of Monmouth, whose narrative has been closely followed by Shakespeare. . . . . It was written down in the middle of the twelfth century. . . . . The originals which Geoffrey professes to have had before him in writing his Romances are no longer extant. It seems likely he really had a collection of folk-tales, either Welsh or Armorican, made, either by himself, or (as he asserts) by another person, and brought to him by the Archdeacon Walter; but, if so, such collection has utterly disappeared . . . . The *Gesta Romanorum* was probably compiled originally in England at the end of the thirteenth century, or about one hundred and thirty to one hundred and fifty years after Geoffrey of Monmouth's Romances. This work was composed of tales having a more or less remotely popular origin, fitted with applications which treated them as parables suitable to be introduced into the discourses of mediæval preachers. One of these tales, which is only found in the English manuscripts of the *Gesta*, is practically identical with that of King Lear and his three daughters."[1] It is told of Theodosius, Emperor of Rome. Mr. Hartland thinks it is difficult to avoid the conclusion that the *gest* owes its existence to Geoffrey's account of King Lear. "But, if so, it seems likely that the parentage is not immediate, but that the story was verbally transmitted for some time before it was again put into writing."

The selection of the Hero-tales[2] constituting group E. has been made with the view of embracing as many as possible of the separate incidents which are met with in stories of the "Cinderella" type. These examples are given merely for purposes of comparison, as it seemed inadvisable to pass them over entirely. A comprehensive collection of the hero-tales of this class would, however, fill another volume. I have included abstracts of all the stories kindly selected for me by Dr. Karlowicz of Warsaw, who rendered them into French from originals not accessible to the general reader. These stories appear in a more abridged form

[1] *Gesta Romanorum*, London, Geo. Bell and Sons, 1877, p. xxxix.

[2] See note on p. xxv, *ante*.

than the rest, because, as they were not received till part of the volume was in type, I was unable to avail myself of Dr. Karlowicz's generous offer to furnish me with more detailed versions.

It will be seen that the Norwegian stories, Nos. 319, 320, are extremely close parallels to the typical Cinderella story. We have the ill-treated child; the helpful ox; the ear cornucopia; the spy who is first sent to sleep, but afterwards discovers the magic source of food; the proposed slaying of the helpful animal; the flight through the copper, silver, and gold forests; and finally just such alteration in the *dénouement* as is the necessary consequence of assigning to a hero the rôle usually filled by a heroine. No. 336 is similar. In a Russian tale (No. 322) and in a German tale (No. 324) we have the despised youngest child with his hearth abode and significant nickname. In the same German story the goose-herd goes thrice in magic attire to the ball, and dances with the enamoured rose-girl, who, on the third night, puts pitch in his hair, so as to find him again. In the Polish story (No. 328), in the story from Little Jerut (No. 340), and in the South-German tale (No. 341), the ill-treated youngest child receives help from his dead father at the grave, just as Cinderella is helped by her dead mother. In the Roumanian story (No. 335) the cow-herd plants the laurel branches given him by the fairy, digs round them with a golden spade, waters them from the golden pot, and wipes them with the silken kerchief, just as Cinderella does; and, moreover, he in like manner reminds the magic-tree of these attentions when he wants his wishes fulfilled. And just as the disagreeable sisters pull down the garden-wall, peat-heap, and bakehouse in the story from Jutland (No. 42), the barn and the church-wall in the story from Zealand (No. 46), the pear-tree and wicket in the Basque version (No. 125), whilst they remove the ladder, stick nails in the hoarding, and cut down the mulberry-tree in the Magyar tale (No. 244), because these several points of vantage are believed to have afforded an outlook for Cinderella; so in the Hungarian tale (No. 338), the fence, stable, and roof are demolished because Aschenbrödel told his brothers that by surmounting these he was enabled to see the stranger knight. In a Polish story (No. 330) the hero is sentenced to death, but spared by the servant, who kills a dog instead. And, for a last comparison, as the heroine

must hide her youth and beauty under an ugly skin or cloak, so in the Russian story (No. 321) we have the pigskin disguise of the hero, who becomes scullion at the palace; and in the modern Arabian story (No. 337) the rags which he buys from a beggar before hiring himself to drive the ox which turns the water-wheel in the king's garden.

Any further comment upon the stories is superfluous in a work which is enriched by an Introduction from the pen of Mr. Andrew Lang, the late President of the Folk-lore Society. I am happy in having "so strong a prop to support so weak a burden"; for, whatever regret the necessary incompleteness of the collection may occasion, one will never "be sorry" that CINDERELLA has had "so noble a godfather. . . . . I leave it to [his] honourable survey."

In conclusion, I have gratefully to acknowledge the important and invaluable assistance which I have received from many quarters.

The Hon. John Abercromby has translated and tabulated the Finnish variants, Nos. 95, 96, 97, besides examining other Finnish stories on my behalf.

Mr. J. B. Andrews allowed me to use his MSS. prior to the publication of his interesting collection of *Contes Ligures*.

Signor Eugenio Casanova (sotto-archivista di Stato, Firenze) rendered into Italian and wrote out in full the variants printed in dialect in the collections of Coronedi-Berti, Gradi, and De Nino, copies of which books I had been unable to obtain. For this assistance I am indebted to the kind mediation of Signora Santarelli.

M. Chabaud, of Montpellier, furnished me with a French translation of a variant published in an old number, no longer procurable, of his *Revue des Langues Romanes*.

Mr. J. W. Crombie has taken many pains to procure me Spanish versions, of which he has also furnished translations.

The Rev. H. F. Feilberg (of Askov, Vejen St., Denmark), who volunteered to select and translate all Danish variants, has sent me in all over seventy different versions, including a number of Norse, Swedish, and other stories. He also gained access on my behalf to the valuable MS. collections of Dr. Kristensen and of Prof. Moe (to whose courtesy in this regard I am much

beholden), and the sympathetic interest that he has from the first taken in my enterprise has served as valuable stimulus. It is Mr. Feilberg also who put me into communication with other learned folk-lorists abroad, whose contributions have been of so much value.

Mr. E. Sidney Hartland gave me at the outset much invaluable advice, and every possible encouragement. To ask of him is to obtain, and he has given his time most generously to translating Spanish, Portuguese, and baffling dialect versions, besides helping in other ways too numerous to state.

Dr. R. F. Kaindl (of Czernowitz, Buckowina) has communicated with me respecting the Slavonic variants, but could add none to those which I had already obtained.[1]

Dr. Karlowicz of Warsaw, to whose contributions I have already had occasion to refer, complied, with considerate promptness, with my request for information respecting Polish versions, and has made abstracts for me of no less than thirty-one stories, besides adding some interesting comments of his own (see note 71).

Dr. Krauss of Vienna kindly consented to publish in his periodical *Am Ur-quell*,[2] for my immediate benefit, a story which he entitles "Aschenbrödel in Bosnien". Dr. Krauss's introductions to other distinguished folk-lorists have been of much service to me.

Dr. Kaarle Krohn of Helsingfors has selected fifteen Finnish

[1] Dr. Kaindl pointed out to me certain resemblances in the stories "Gut und Bos" and "Die Teufelsmühle", in *Die Rutenen in der Bukowina*, von Kaindl und Manastyrski, a copy of which he kindly sent me. These stories, however, cannot be considered Cinderella variants. In his letter to me, Dr. Kaindl aptly recalls the following sentence from Uhland's *Schriften zur Geschichte der Dichtung und Sage* (vol. viii, p. 610): "Warum soll nicht über Aschenbrödel in einer Vorlesung gesprochen werden? Es wurde darüber gepredigt, gepredigt von der kunstreichen Kanzel des Strassburger Münsters."

[2] *Am Ur-Quell*, Band iii, Heft iv, s. 129-135. "Aschenbrödel in Bosnien." I have not included this among the variants, as it is scarcely a typical Cinderella story. But Dr. Krauss's opinion is of interest; I therefore translate the following remarks from his letter: "The story of Cinderella in its wanderings to Bosnia must of necessity have lost the incident of the little shoe; in the first place, because Bosnians wear no shoes at all, only *opanken*, a kind of sandal; secondly, because in the eyes of the Bosnians a large foot is an advantage rather than an objection—certainly no detriment to beauty; thirdly, because the manner of wooing, as related in German *märchen*, is quite unlike any Bosnian custom."

stories from the wonderful MS. collections, and has himself done many of them into German for my service. Of the remainder, Dr. Krohn has procured me trustworthy French translations. He has also been kind enough to supply some important particulars anent the Finnish name for the heroine, which the translator had omitted to give. These will be found in a special note at the end of the volume.

Mr. Naaké's always ready help has been of a special and indispensable nature. He has read me many Russian and Polish stories, and has allowed me to consult him in every difficulty over the transliteration of Russian and Slavonic names and titles.

Mr. Nutt, at whose suggestion I have presented the mediæval legends in some detail, has assisted me with references to works on mediæval literature, and has allowed me to use books and notes which have been of much service. An interesting Gaelic story which Mr. Nutt has contributed is given on p. 534, with some other variants, which were received too late to be included in the text.

Dr. Pitré of Palermo favoured me with a long list of references, and very kindly rendered into Italian some of the dialect stories.

Dr. Sommer translated a Carinthian tale into literary German.

Sig. Vid Vuletić-Vukasović has contributed an important unpublished variant, besides others. His interesting "Observations" on the story of Cinderella I give in full in note 66.

For the purposes of research in connection with the present study, I have been served with over two hundred and fifty works in the Library of the British Museum. It may not be out of place gratefully to acknowledge the invariable courtesy and readiness with which these services have been tendered.

Last, and not least, I must thank all those members of the Council of the Folk-lore Society who have afforded help of whatsoever kind.

The willing co-operation of so many folk-lorists, both at home and abroad, is gratifying evidence of the interest which the object of the present collection of variants has aroused. If the labour of which this volume is the outcome shall in any degree contribute to the settlement of the several interesting questions which gather round folk-tales, especially the question of the origin, independent or otherwise, of stories similar in their inci-

dent and widespread in their distribution, I shall in no wise begrudge the time which that labour has absorbed.

There will remain the regret which invariably accompanies work of this kind—the non-attainment of finality where materials are ever pouring in; and experience of this has reconciled me to aim at only approximate completeness.

MARIAN ROALFE COX.

Claverton, Streatham Hill, London,
December 1892.

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CINDERELLA VARIANTS.

PART I.—ABSTRACTS.

A.—CINDERELLA.

G. A. Åberg, *Nylandska Folksagor.* Helsingfors, 1887. P. 321, No. 251. (From Finland.) 1

"Dom tri Flikkona som sku ti Kungsgäln o Tjæna" (The three Girls who went as Servants to the King's Palace).

Farmer's three daughters wash their hands for seven years in new milk because they are to be king's servants. Eldest daughter on way to palace meets sheep with scissors on its horns, asking to be shorn; cow with pail on its horns, asking to be milked; old man in ditch, asking to be helped out. She refuses each lest she soil her hands. Same thing happens to second daughter, who declines to help. Heroine shears sheep, gets wool as reward; milks cow, puts wool into the milk; helps old man out of ditch, gets his stick, black at one end, green at the other. **Menial heroine (swineherd at palace)—Magic dresses,** obtained by striking pig-sty wall with black end of stick—**Meeting place (garden)**—King pursues heroine [**Threefold flight**]; catches her third time—**Lost shoe—Shoe marriage test—Happy marriage**—Sisters are servants to heroine.

G. A. Åberg, *Nylandska Folksagor.* Helsingfors, 1887. P. 322, No. 252. (From Virby in Kyrnstätt, Finland.) 2

"Flickorna, som foro till Kungens Gård" (The Girls who went to the King's Palace).

Three sisters are to go as servants to the king's palace. Eldest meets cow with pail on its horns, asking to be milked; sheep with scissors on its horns, asking to be shorn; old man with knife in

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his hand, asking to be loused. She refuses each, lest she soil her hands. Gets work at palace. Second sister meets the same, and declines to help. Heroine milks cow and drinks milk; shears sheep and takes wool; louses old man, who gives her a silk dress, silver dress, gold dress, a gold carriage, gold shoes, and gold horse. **Menial heroine (at palace)—Magic dresses—Meeting-place (church)—(Threefold flight)—Lost shoe—Shoe marriage test—Happy marriage.**

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3 J. B. ANDREWS, *Contes Ligures.* Paris, 1892. No. I. Pp. 3-7. (From Mentone.)

"CATARINA."

Heroine persuades widowed father to marry her **Fairy-godmother—Ill-treated heroine (by stepmother)—Menial heroine (minds goat)—Task (spinning)—Task-performing animal (goat)—Slaying of helpful animal**—Eating taboo—**Revivified bones**—Father starting on voyage offers gifts. Heroine bids him only visit her aunt and carry greeting. Aunt sends nut to heroine containing **Magic dress**; and, on second occasion, almond containing gold slippers—**Meeting-place (church)**—Heroine made beautiful by bones; sits by stepsisters; gives one her handkerchief—**Two-fold flight**—Pursuers detained with (1) bran in their eyes, (2) handful of pence—**Lost shoe—Shoe marriage test—Happy marriage.**

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4 *Archæological Review*, vol. iii (March-July 1889), pp. 24-27.

"ASHPITEL."

Ill-treated heroine (by step-mother and step-sisters)—Menial heroine (minds sheep)—Helpful animal—Ear cornucopia—Spy on heroine—**Slaying of helpful animal**—Old woman counsels heroine—**Revivified bones—Task (to make big pot of soup out of thimbleful of water, one grain of barley, and one crumb of bread)—Task-performing animal—Meeting-place (church)**—Dresses (not magic) and glass slippers (her own)—**Flight (two-fold)—Lost shoe—Shoe marriage test—Mutilated foot—False bride—Animal witness (raven)—Happy marriage.**

Archivio, ii, pp. 31-34. *Novelle popolari Sarde.* Story No. III. 5
Contributed by Sig. Giovanni Pipere di Nuoro.

"SA BITELLA DE SOS CORROS D'ORO" (The Calf with Golden Horns).

Ill-treated heroine (by step-mother)—Menial heroine—Fairy aid. Heroine gives water to fairy, who in return endows her with beauty, promises her a prince's love, and gives her calf with golden horns, which she must take care of and obey. Step-mother, jealous, sends own daughter to draw water, but girl refuses drink to fairy, who causes her to shrivel up into old woman. Heroine daily pastures calf—**Slaying of helpful animal (calf)**—Bones collected and put in grotto—**Magic dresses** (from grotto) —**Meeting-place (mass)—Flight (manifold)—Lost shoe—Shoe marriage test—Happy marriage—Villain nemesis** (step-sister remains accursed).

Ibid., ii, pp. 185-87. *Nov. pop. Sarde.* Story No. V. 6

"SA CONTANSCIA DE CHIGINERA" (The Story of Cinderella).

[**Ill-treated heroine**]—Gifts from father; heroine asks him to salute *puzzone medianu;* horse will not stir till he has done so. *Puzzone* (= prince, doing penance) sends (1) nut, (2) almond to Cinderella—**Magic dresses,** from almond; tiring-maids from nut —**Meeting-place (church)—Lost shoe** (silver)—**Shoe marriage test—Heroine discovered** in kitchen, wearing magic dress and silver shoe; prince gives her fellow-shoe.—Cinderella attends Mass in magic clothes; sits between sisters; gives each a flower and box on ear; reminds them of this afterwards, when they boast to father about lady's gift—C. invites father to dinner she has prepared. Sisters deride her; but prince comes to dinner and claims bride—**Happy marriage.**

Ibid., ii, 54-58. (A Cinderella Story from Camerino, by Caterina Pigorini-Beri.) 7

"LA CENERENTOLA."

Ill-treated heroine (by mother)—Hearth abode—Gifts from father: heroine chooses gold tree, gold pot, gold spade; plants

and tends tree which gives **Magic dresses**—**Meeting-place (ball)**—**Three-fold flight**—**Trap**—**Lost shoe**—**Shoe marriage test**—When prince returns to fetch bride, mother has hidden heroine in tub and dressed sister in her rags—**Animal witness (cock)**—Prince puts sister in tub and rides off with heroine—**Happy marriage**—Mother boils sister by mistake: props up corpse on stairs. Father returns; getting no answer from corpse, knocks it downstairs.

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8 *Armenische Bibliothek*, herausgegeben von Abgar Jaïnissiany. Leipzig, 1887. IV, pp. 1-10.

"THE BROTHER RAM."

Ill-treated heroine and brother **(by step-mother)**—Father persuaded to abandon them in the mountains. Brother is thirsty. Sister urges him not to drink (1) rain water in horse's hoof-prints, or he will turn into foal; (2) in print of ox-hoofs, or he will turn into calf; (3) buffalo-hoofs, (4) bear's paws, (5) pig's feet, and (6) wolf's feet, for fear of similar transformations. Finally, he drinks from print of sheep's foot, and is turned into ram. Heroine and ram reach home. Step-mother seeks to slay ram; heroine escapes with it to mountain. While spinning she drops distaff, which rolls into cave; goes after it, leaving ram grazing. Finds thousand-year-old crone (Dew), who offers her fish to eat, and brings snakes and dragons. Heroine is terrified, and weeps. Tells her story. Crone makes fire, puts fire-hook into stove, and says: "If Blackness passes by, don't wake me; if Rainbow-hued flies past, put glowing fire-rake to my feet to wake me." She goes to sleep, with head on heroine's knees. Black monster flies past. Presently, Rainbow-hued appears. Heroine throws fire-hook at feet of crone, who wakes, and finds heroine's locks and raiment turned to gold. Heroine takes leave of crone, and drives ram home. Buries gold clothes in hole near stove, and dons old ones before she is seen by step-mother, who notices gold locks, learns how she got them, and all that has happened. Sends own daughter to mountain to do likewise. Crone turns her into scare-crow, and sends her back. Step-mother and step-sister go to see wedding. Heroine follows in **Magic dress**—Hurries home before them—**Lost shoe.** It falls into stream. King's horses, seeing gold shoe, refuse to drink. Wise men discover reason: shoe taken to King—

Shoe marriage test—Animal witness (cock)—Happy marriage—Ram taken to palace—Step-mother and step-sister visit heroine; propose bathing; push her far out to sea. Fish swallows heroine. Substituted bride. Heroine, inside fish, hears voice of bell-ringer; begs him cross himself seven times, and tell King not to slay brother ram. King goes at night to sea-shore with bell-ringer; hears heroine's voice; springs into sea, cuts open fish with sword, and delivers her—**Villain Nemesis.** Step-mother and step-sister bound to horse's tail—Three apples fall from heaven.

JON ARNASON, *Folk-tales of Iceland*, collected by. Leipzig, 1862-64. Translation by W. Howard Carpenter; published in *Folk-Lore Record*, iii, 237-241. 9

"STEP-MOTHER STORY."

Widowed King, father of Mjadveig, marries widow. She and her daughter Kroka change at will into giantesses—**Ill-treated heroine (by step-mother and step-sister)—Mother help (in dream)**—Heroine directed by dead mother (1) to pick up kerchief in path; this is stolen from her by step-sister; (2) to follow clue of yarn which conducts her to bower where she dwells unseen—**Lost shoe**; heroine vows she will wed whatever man finds it. King's son puts ashore to visit King; finds shoe, is persuaded by queen that it belongs to her daughter with whom he sails away—**Mutilated foot—False bride—Animal witness (birds in rigging)**—Prince lands again at same spot; chances on heroine's bower; sees she wears fellow shoe to one he carries, and bids her put on; takes her to ship, goes to his own country—**Happy marriage—Villain Nemesis**—Step-sister is burnt and her ashes made into porridge which queen eats; she is then burnt also.

ARNASON, *Icelandic Legends*. Translated by Geo. J. Powell and Eirikr Magnússon (2nd Series). London, 1866, pp. 235-250. 10

"THE STORY OF MJADVEIG, DAUGHTER OF MANI."

New queen sought for widowed king Máni. Harp-playing widowed queen, with one daughter, chosen. **Ill-treated heroine (by step-mother and step-sister)**—Spell wrought by

step-mother causing heroine and step-sister, through exchange of dresses, to change places and shapes. Heroine (Mjadveig) bound hand and foot—**Mother help (in dream)**—Magic food-producing cloth—Spy on heroine—Magic cloth stolen by step-sister—Heroine, directed by mother in dream, escapes to house by the sea. Key opens house by charm only—One day heroine takes fright at sight of ships. Leader of fleet lands and picks up **Lost shoe —Shoe marriage test**—Hero goes to Máni's house in quest of the real Mjadveig—**Mutilated foot—False bride—Animal witness (birds)**—Spell-dissolving plate put by prince on false bride's shoulders, transforms her to troll—**Villain Nemesis** (killed and salted).—**Happy marriage**—Salted flesh of false bride, given to step-mother to eat at wedding, transforms her to troll—**Villain Nemesis** (blown up with gunpowder)—Heroine has son. Bath-woman puts spell on her; they exchange dresses, places, and shapes—Herdsman sees heroine inside glass hall on rock which giant drags into sea by iron chain. Dwarf tells herdsman how to release heroine, giving axe with which to cut iron chain—Giant blinded by contents of bag flung by dwarf—Heroine delivered—Herdsman informs prince; is made earl—Spell-dissolving board put by prince on bath-woman transforms her to troll—**Villain Nemesis** (killed)—Hero and heroine reunited.

ASBJÖRNSEN OG MOE, *Norske Folkeeventyr*, No. 19.

"KARI TRÆSTAK."

(See Dasent, No. 30.)

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11 P. C. ASBJÖRNSEN, *Nor, Billedbog for den Norske Ungdom.* Christiania, 1837.

"KARI TRÆSTAK."

Parents leave boy and girl a baking-pan and a cat. Boy takes baking-pan—**Cat aid—Menial heroine**—(kitchen-maid at palace) —**Helpful animal** (cat) catches (1) reindeer, (2) stag, (3) elk; sells them to king for 100, 200, 300 dollars; buys for heroine saddle-horse and **Magic dresses—Token objects thrown**: water, towel, comb.—**Meeting-place (church)—Threefold flight**—Prince

secures heroine's glove—**Pitch trap**—**Lost shoe** (golden)—**Shoe marriage test**—**Mutilated foot**—**False bride**—**Animal witness** (bird)—Magic dress worn under husk—**Happy marriage.**

P. CHR. ASBJÖRNSEN OG JÖRGEN MOE, *Norske Folke-eventyr*, 2nd edition. Christiania, 1852. P. 416. (From Bygland, Norway.) **12**

"KARI TRÆSTAK."

Ill-treated heroine (by step-mother)—**Task (to gather grain from ashes)**—**Aid** from hill-folk.—**Magic dresses**—[Story proceeds like "Kari Træstak" (see No. 11), except that heroine does not serve in king's castle.]

Ibid., p. 416. (From Hardanger, Norway.) **13**

"KARI TRÆSTAK."

Man, seeking runaway horse, comes to widow's house and rests. Chair holds him captive till he promises to marry widow—**Ill-treated heroine (by step-mother and step-sisters)**—**Menial heroine** (herds cattle)—**Helpful animal** (ox)—**Ear cornucopia**—Step-sisters sent to spy; heroine sends them to sleep by hair-dressing. But eye in back of second step-sister's neck discovers magic food-supply—**Slaying of helpful animal**—House springs up where ox is buried, containing dresses, etc., for heroine—**Task (to gather grain from ashes)**—**Task-performing animals (birds)**—**Magic dresses**—**Meeting-place** (church)—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated feet**—**Happy marriage.**

Ibid., p. 420. (From Hardanger.) **14**

"KARI TRÆSTAK."

Menial heroine, in troll's service—**Meeting-place (church)**—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated foot (step-sister's)**—**Animal witness (birds)**—**Happy marriage.**

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15 *Ibid.*, p. 420. (From Fjeldberg.)

"LINDEDRONNINGEN" (The Lime-tree Queen).

Ill-treated heroine (by step-mother)—Help from lime-tree queen — **Magic dresses** — **Meeting-place (church)** — **Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated foot**—**Animal witness (birds)**—**Happy marriage.**

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16 ATHANAS'EV, *Russian Folk-tales*. Part VI, pp. 152-154. No. 30.

"CHERNUSHKA" (Little Cinderella).

Ill-treated heroine (by step-mother and step-sisters)—**Menial heroine** nicknamed "the Black Girl"—**Task (grain-sorting)**—**Task-performing animals (doves)**—**Magic dresses** (provided by doves)—**Meeting-place (ball)**—**Threefold flight**—**Pitch-trap**—**Lost shoe**—**Shoe marriage test**—**Mutilated foot**—**Animal witness (doves)**—**Happy marriage**—**Villain Nemesis.**

D'AULNOY, Madame, *Contes des Fées*, 1698.

"FINETTE CENDRON."

(See No. 56.)

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17 *Das Ausland*, Jahrgang 1832. "Märchen und Kinderspiele in Griechenland", von Dr. Zuccarini. No. 58, p. 230.

"*Σταητοπουτα.*"

Elder sisters kill and eat mother. Youngest, Staetopouta (Aschenputtel), refuses to partake; collects mother's bones and buries them under tree. Bird sings overhead—**Help at grave**—**Magic dresses**—**Ill-treated heroine (by envious sisters)**—**Menial heroine**—**Meeting-place (church)**—Sisters go together; prince falls in love with heroine—**Trap (honey *not* pitch)**—Every woman loses a shoe: heroine's is the smallest—**Lost shoe**—**Shoe marriage test**—Sisters hide heroine in hen-house; prince discovers her—**Happy marriage**—Old woman sent by sisters transforms heroine into bird whilst dressing her hair. Bird escapes from her on to roof. Prince hears it singing and has it caught. Bird tells

him what has happened. Old woman, compelled to remove spell, bids prince pluck out feathers, whereupon heroine is re-transformed—**Villain Nemesis.**

BASILE, *Pentamerone.* Aus dem Neapolitanischen übertragen von Felix Liebrecht. Breslau, 1846. 1st Day, 6th Tale, vol. i, pp. 78-89. **18**

"LA GATTA CENERENTOLA."

Governess counsels heroine to murder unkind step-mother and to persuade father to marry her—**Ill-treated heroine (by governess step-mother)—Fairy Dove aid—Hearth abode**—Gifts chosen from father. Heroine bids him ask fairy dove on island of Sardinia to send her something. Ship will not move because he forgets this. Captain dreams reason why. Fairy dove sends heroine gold palm branch (which she plants), gold flower-pot, gold spade, silk kerchief — **Magic dresses — Meeting-place (festival) — Three-fold flight**—Gold and jewels thrown to pursuers—**Lost shoe—Shoe test,** after banquet to which all are invited: unsuccessful. **Second shoe test:** Heroine is present—**Happy marriage.**

BECHSTEIN, *Deutsches Märchenbuch.* Leipzig, 1846. Pp. 242-44. **19**

"ASCHENBRÖDEL."

Ill-treated heroine (by step-mother and step-sisters)—Menial heroine — Hearth-abode — Gifts chosen from father—Heroine chooses hazel-twig and plants it on mother's grave. **— Help at grave — Task (grain-sorting) — Task-performing animals (birds)—Magic dresses—Meeting-place (ball)—Three-fold flight—Lost shoe—Shoe marriage test—Happy marriage —Villain Nemesis.**

BERNONI, *Fiabe popolari Veneziane.* Venezia, 1873. Story No. VIII, pp. 36-44. **20**

"LA CONZA-SENARE."

Ill-treated heroine (by elder sisters) leaves home to take service—**Fairy aid—Menial heroine** called "Conza-Senare" at palace by prince—**Magic dresses** procured by means of fairy

wand—**Meeting-place (ball)**—**Three-fold flight**—Sand and money and lastly **shoe** thrown at pursuers—(Prince has struck heroine with tongs, but token object is not named at ball)—**Love-sick prince**—**Recognition food**—**Happy marriage.**

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21 *Biblioteca de las Tradiciones populares Espanolas*, t. i, p. 114

"MARIA LA CENICIENTA."

Ill-treated heroine (by step-mother)—**Slaying of helpful animal (calf)**—Magic wand for heroine in entrails of calf, which whilst she washes them, are carried away by stream—Heroine taken to hut, which she tidies for old woman, then cooks dinner. Then old woman sends her to sleep, restores calf's entrails, and gives her star on brow—Step-mother covers star with rag—Envious step-sister wants to get same, but refuses to tidy hut, and is punished with turkey-cock's crest on brow. Step-mother covers it with silk kerchief—**Magic dresses** and equipage produced by means of wand—**Meeting-place (ball)**—**Flight**—**Lost shoe**—**Shoe marriage test**—Heroine hidden under kneading-trough—**Animal witness (dog)**—**Happy marriage.**

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22 A. BONDESON, *Svenska Folksagor*. Stockholm, 1882. P. 91. No. XXIII. (From Värmland, in Sweden.)

"ASKUNGEN" (Cinder-brat).

Ill-treated heroine (by step-mother and step-sisters)—**Menial heroine**, nick-named Cinder-brat—**Midwife aid**—Transformation of pumpkin, rats, and caterpillars, into chariot, horses, coachman, and footmen for heroine—**Magic dresses** by means of midwife's wand—**Meeting-place (ball)**. Heroine must leave before midnight.—**Twofold flight.** Heroine detained past midnight at second ball. Magic dresses become rags—**Lost shoe** (no longer golden, but shabby and very small)—**Shoe marriage test**—**Happy marriage.**

BUSK, *The Folk-lore of Rome.* London, 1874. Pp. 26-29. 23

"LA CENORIENTOLA."

Ill-treated heroine (by elder sisters)—Menial heroine (called "Cenorientola")—Gifts chosen by three daughters from father. Bird, promised to heroine, forgotten by father whose boat will not move till he gets it—**Helpful animal (bird)—Magic dresses—Meeting-place (ball)—Three-fold flight—Lost shoe (golden)—Shoe marriage test—Happy marriage.**

BUSK, *op. cit.* Pp. 31-37. 24

"VACCARELLA."

Widow seeks marriage with father of heroine, whom she instructs with own daughter—**Ill-treated heroine—Menial heroine** (called "Maria") tends cow (called "Vaccarella")—**Tasks**, (1) **spinning**, (2) **weaving**, (3) **shirt-making — Task-performing animal** (cow) assumes form of woman to make shirt—Spy on heroine—**Slaying of helpful animal**—Golden ball under heart of helpful animal gives magic help—**Magic dresses—Meeting-place (church)—Three-fold flight—Lost shoe**—Heroine made to clean barrel: step-sister takes her place inside barrel—**Shoe marriage test—Happy marriage**—Step-sister scalded to death by mistake. Step-mother sets up corpse on stairs as though *living*: father throws wood at it. **Villain Nemesis**—Father takes infant daughter and deserts wife.

Calcutta Review, li (1870), p. 121. 25

Ill-treated heroine (by step-mother)—Helpful animal (cow), gives milk — **Slaying of helpful animal — Revivified bones** —Eating taboo—**Magic dresses—Meeting-place (palace)—Flight (? threefold)—Lost shoe**—Heroine hides in granary—**Animal witness (cock)—Happy marriage—Villain Nemesis.**

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26 CAMPBELL, No. XLIII. Vol. ii, 286 ff.

"THE SHARP(HORNED) GREY SHEEP."

Ill-treated heroine (by step-mother)—Menial heroine (minds sheep)—Helpful animal—Henwife, consulted by step-mother, sends own daughter to spy on heroine, who sends her to sleep by hair-dressing. Eye in back of spy's head sees sheep bring meat—**Slaying of helpful animal—Revivified bones**—Henwife's daughter tells of prince's love for heroine; step-sister sent in her place to herd sheep. Heroine secretly receives gold shoes and rendezvous from prince—**Meeting-place (sermon)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated foot—False bride—Animal witness (bird)—Happy marriage.**

HYLTEN-CAVALLIUS, *Svenska Folksagor.*

"DEN LILLA GOLDSKON."

(See Thorpe, No. 112.)

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27 *Celtic Magazine*, vol. xiii, pp. 454-465.

"THE SNOW-WHITE MAIDEN, AND THE FAIR MAID, AND THE SWARTHY MAID, AND FRIZZLE OR BALD-PATE THEIR MOTHER."

Ill-treated heroine (by step-mother and step-sisters)—Menial heroine—Befriended by "Cantrips" or Trouble the House—**Magic dresses**—Starlings three sit on either shoulder—Cantrips strikes rock and produces black steed—**Meeting-place (church)—Flight (two-fold)—Lost shoe—Shoe marriage test**—Heroine hidden under wash-tub—**Happy Marriage**—Milk and honey from heroine's finger-tips allay thirst of prince. "Fair maid" accompanies heroine as maid of honour, pushes her whilst bathing into lock where great beast "Senselessness" seizes her. Heroine comes up twice and questions herd-boy, third time is waylaid by prince, who slays monster. Birds sing for heroine alone. Steed weeps tears of blood for her.

COMPARETTI, *Novelline popolari Italiane.* Roma, Torino, Firenze, 1875. No. XXIII, pp. 95-100. 28

"LA CENERENTOLA."

Ill-treated heroine (by mother) — **Hearth-abode** — **Menial heroine** minds ducks—**Task (spinning)**—**Old woman aid**—Old woman lends heroine magic comb, which makes fall from her hair corn for ducks and jewels. Task performed by means of magic wand. Same things happen several days—**Magic dresses** provided by bird Verdiriò given heroine by old woman—**Meeting-place (ball)**—**Three-fold flight**—Money and **Shoe** thrown to pursuers—Prince fetches heroine from parents who, at first, refuse to show her. The jingling of bells on heroine's magic dress is mistaken for noise of fire-irons—**Happy marriage**—Heroine gives presents to parents and sister.

CRANE, *Italian Popular Tales.* London, 1885. No. IX, pp. 42-47

"CINDERELLA."

(See Imbriani, No. 51, the original of this version.)

J. CURTIN, *Myths and Folk-lore of Ireland.* London, 1870. Pp. 78-92. 29

"FAIR, BROWN, AND TREMBLING."

Ill-treated heroine (by elder sisters)—**Menial heroine**—Hero loves eldest sister first—Henwife wears cloak of darkness; befriends heroine="Trembling"—**Magic dresses**, procured by clipping from old clothes—Hair clipt turns golden—Honey bird, honey finger, and magic steeds for heroine—**Meeting-place (church)**: heroine must not go inside—**Threefold flight**—**Lost shoe**—Search for heroine by hero and other princes—**Shoe marriage test**—**Mutilated feet**—Hero combats competitors for heroine—**Happy marriage**—Eldest sister, "Fair", visits heroine after birth of son; pushes her into sea, where whale swallows her—Substituted bride detected by sword remaining cold—Heroine, thrown up three times by whale, sends tidings by cow-boy. Fair gives cow-boy drink of oblivion, which he next time refuses, and tells hero,

who shoots whale with silver bullet in vulnerable spot revealed by heroine. Speech taboo on heroine till this is done—**Villain Nemesis**—Cow-boy marries second child of hero and heroine.

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30 DASENT, *Popular Tales from the Norse.* 3rd ed., Edin., 1888. Pp. 357-374.

"KATIE WOODENCLOAK."

Ill-treated heroine (by step-mother and step-sister)—Menial heroine (herds cattle)—Helpful animal (bull)—Ear cornucopia—Spy on heroine—Bull's flesh only cure for step-mother's feigned illness—Flight of heroine on bull—Bull carries heroine through copper, silver and gold-forests to castle. Heroine accidentally breaks off, (1) copper leaf, (2) silver leaf, (3) gold apple, causing to appear trolls, (1) three-headed, (2) six-headed, (3) nine-headed, whom bull fights and kills. Ointment from horn in troll's belt cures bull's wounds—Bull bids heroine cut off his head, flay him, put copper and silver leaves, and gold apple in hide, lay it in rock, which will give what she wants when knocked with stick. Then go to pig-sty, don woodencloak of lath strips, call herself Katie Woodencloak, and take service as scullery-maid at castle—**Token object thrown, ([1] water, [2] towel, [3] comb)—Magic dresses—Meeting-place (church)—Threefold flight**—(1) Prince secures heroine's glove—**Pitch trap—Lost shoe (golden)—Shoe marriage test—Mutilated foot—False bride—Animal witness (bird)**—Magic dress worn under husk—**Happy marriage.**

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31 DENTON, *Serbian Folk-lore.* London, 1874. Pp. 59-66.

"PAPALLUGA, OR THE GOLDEN SLIPPER."

Old man warns girls spinning and cattle-tending against dropping spindle down cliff. Heroine drops hers, transforming mother into cow—**Ill-treated heroine (by step-mother)—Task, spinning.—Transformed mother help**—Spy on heroine—**Slaying of helpful animal**—Eating taboo—**Revivified bones—Help at grave—Menial heroine**, called Papalluga—**Task, grain-sorting—Task performing animals** (birds)—**Magic dress—Meet-**

ing place (church) — **Three-fold flight — Lost shoe — Shoe marriage test—Animal witness (cock)**, reveals heroine under wash trough—**Happy marriage.**

DOBŠINSKÝ, *Prostonárodnie Slovenské povesti.* Turčansky Sv. Martin, 1880. Part VIII. Pp. 65-84. 32

"POPELUŠA."

King loses kingdom and becomes forest-ranger. **Ill-treated heroine** and sisters (by step-mother)—Heroine and sisters, abandoned in the desert, find their way home by means of clue of thread. Second time heroine recommends trail of ashes (hence she is called Popeluša); these are scattered by gale. One-eyed giant carries them off; heroine plans his death. They live at giant's castle. Elder sisters go to palace where king is to choose bride. Heroine finds gold keys opening rooms containing **Magic dresses—Meeting-place (town)—Twofold flight—Lost shoe—Shoe marriage test—Happy marriage**—Heroine fetches father to castle.

DÖLEN, *Eit Vikublad*, 1870. No. III. 33

"MANDOTTERÉ I GRISEHUSI" (The Man's Daughter in the Pig-sty).

Ill-treated heroine (by sorceress-step-mother) — Pig-sty abode—Neighbour advises heroine to visit mother's grave on three Thursday nights—**Mother help at grave**—Heroine advised by dead mother to go three Thursday nights and knock at hill; third time old woman comes out—**Old woman aid—Magic dresses—Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated foot—Animal witness (bird)—Happy marriage.**

FINAMORE, *Tradizioni popolari Abbruzzesi.* Lanciano, 1882. No. II. Pp. 8-12. 34

"LA BBRUTTA CENÈRELLE."

Ill-treated heroine (by step-mother)—Menial heroine, minds cow — **Tasks (spinning) — Task-performing animal (cow) — Slaying of helpful animal**—Heroine begs for cow's paunch;

washes it; finds ball inside, containing box which supplies **Magic dresses**—**Meeting-place (church)**—Heroine gives rings to step-sister who places her chair—**Two-fold flight**—Money thrown to pursuers—**Lost shoe**—**Shoe marriage test**—**Witness (neighbours)**—Heroine to clean inside of tub; persuades step-sister to get in in her place. Step-mother boils own daughter by mistake: **Villain Nemesis**—**Happy marriage.**

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35 *Folk-Lore Journal*, ii, 72-74. (From Old Meldrum, Aberdeenshire.)

"The Red Calf."

Ill-treated heroine (by parents); herds cattle—**Helpful animal** (red calf) takes her to house where food is spread. Spy on heroine—**(Slaying of helpful animal proposed)**—Sister holds calf: heroine beheads her instead—**Heroine flight** on calf—**Heroine disguise** (rashin coatie)—**Menial heroine** (kitchen-maid at palace)—**Magic dresses** provided by calf—**Meeting-place (church)**—**Flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated foot** (henwife's daughter's)—**Animal witness (bird)**—Prince enters his own kitchen; recognises "Rashin coatie"—**Happy marriage**—House built for red calf.

Geldart, *Folk-lore of Modern Greece*, 1884, pp. 27-30.

"Little Saddleslut."

(See No. 50.)

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36 Glinski, *Bajarz Polski*, 2nd edition. Wilna, 1862. Vol. iii, pp. 135-49.

Outcast heroine (by elder sisters for having buried horse's head)—**Menial heroine** (servant at palace)—**Help in dream**—Heroine dreams of treasure-oak—**Magic dresses**—**Meeting-place (church)**—**Threefold flight**—**Pitch trap**—**Lost shoe**—**Shoe marriage test**—**Happy marriage.**

GRIMM, *Household Tales.* No. XXI. Vol. i, pp. 93-100. 37

"ASCHENPUTTEL."

Ill-treated heroine (by step-mother and step-sisters)—Hearth-abode—Gifts chosen by three daughters from father. Heroine chooses hazel-branch, and plants it on mother's grave. —**Help at grave—Task (grain sorting)—Task-performing animals (birds)—Transformed mother help (bird on tree)—Magic dresses—Meeting-place (ball)—Three-fold flight**—Heroine hides, (1) in pear-tree, (2) in pigeon-house, which are cut down by father—**Pitch-trap—Lost shoe—Shoe marriage test—Mutilated feet—False brides—Animal witness (birds)—Happy marriage—Villain Nemesis.**

O. L. GRÖNBORG, *Optegnelser på Vendelbomål.* København, 1884. P. 96. No. VI. 38

"STIFDATTEREN" (The Step-daughter).

Ill-treated heroine (by step-mother and step-sisters)—Hearth abode—Dead mother help (at grave)—Magic dresses and equipage from tree which opens at command—Bagful of mist thrown before and behind heroine's chariot—**Meeting-place (church)**—Heroine sits in step-mother's pew; step-sisters are squeezed to make room for her—**Threefold flight**—Prince sees heroine vanish like a shooting star into mist—**Lost shoe—Shoe marriage test—Mutilated feet—Animal witness (crow)—Happy marriage—(Villain Nemesis).** Step-sisters grow yellow and grey with jealousy, and cry their eyes red, so that none court them.

PROF. GRUNDTVIG'S Unpublished Collections. (From East Jutland.)

"LUDSE LURVEHÆTTE" (Lucy Ragged-hood.)

Ill-treated heroine (by mother)—Menial heroine (milks cows)—**Helpful animal (cat)** asks for milk—Heroine, thrashed for having given it, fears to do so third time. Cat promises reward; drinks milk, swells, and pushes off skin which heroine

must wear — **Heroine disguise** (cat-skin) — **Menial heroine** (kitchen-maid at palace)—**Magic dresses**, etc., from cat—**Meeting-place (church)** — **(Two-fold flight)** — **Lost shoe** — **Shoe marriage test** — **Mutilated feet** — **Animal witness** (bird) — **Happy marriage** — Cat's head cut off and buried beneath pear tree. Cat transformed to prince, who is brother to king.

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40 *Ibid.* (From East Jutland.)

"DEN HVIDE HUND", EL "PUT I GRYDE" (The White Dog, or Put-into-Pot).

Ill-treated heroine (by step-mother)—Menial heroine—Dog-aid. Dog will do her work if heroine will promise him her two sons—**Magic dresses—Meeting-place (church)**—(1.) Heroine's neck-kerchief stolen; (2.) gold apple dropt; (3.) **Lost shoe** — **Shoe-marriage test** — **Mutilated foot** — **Happy marriage** — Heroine bears two boys; beggar appears to comfort her. He has seen three boys coming from barrow, heard them say their father will get two new-born babes, unless their mother says to him, "Shame on you, you red 'Put-into-Pot'." Dog comes, heroine speaks the words; he flies into flints and potsherds. Beggar remains with heroine.

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41 *Ibid.* (From East Jutland.)

"DEN LILLE HANDSKE" (The Little Glove).

Ill-treated Heroine (by ugly sister)—**Dwarf Aid—Magic Dresses —Meeting-place** (church)—**Threefold Flight—Lost Glove— Glove marriage test—Happy marriage.**

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42 *Ibid.* (From West Jutland.)

"ASKEPOT" (Pot of Ashes).

Ill-treated heroine (by step-mother)—**Hearth abode—Helpful animal** (dog) sweeps for heroine; sends her to lime-tree which gives **Magic dresses**, etc.—**Meeting-place (church)—Threefold flight**—Step-mother has (1) garden-wall, (2) peat-heap, (3) bake-house demolished, because heroine pretends to have had look out thence—**Pitch trap—Lost shoe—Shoe marriage test—Mutilated feet—Animal witness (birds)—Happy marriage.**

Ibid. (From West Jutland.) 43

"GULDSKOEN" (The Golden Shoe).

Ill-treated heroine (by step-mother and step-sisters)—Hearth abode—Tasks, to separate pease from boiling water; performed without aid—**Help at grave of Dead Mother—Magic dresses—Meeting-place (wedding)—Lost shoe—Shoe marriage test—Mutilated feet (step-sisters')—Happy marriage.**

Ibid. (From Zealand.) 44

"METTE TRÆHÆTTE" (Wooden-hood).

Heroine persuades widowed father to marry her school-mistress—**Ill-treated heroine (by step-mother)—Help at grave**—Two-eyed step-sister put to sleep by magic formula; two white doves from the altar feed heroine. Three-eyed step-sister spies on heroine; third eye remains awake. Heroine shut up; escapes to grave; mother gives her wooden dress, small box, and **Helpful animal** (red calf)—**Heroine flight** on calf through silver, golden, diamond forests; a leaf from each is transformed to **magic dresses.** They fight and overcome wild men and animals and reach golden castle—**Menial heroine** (servant)—Water, boots, towel thrown at heroine—Little black dog in box. **Helpful animal—Meeting place (church)—Token objects named—Threefold flight—Pitch trap—Lost shoe—Shoe marriage test—Happy marriage.**

Ibid. (From Zealand.) 45

"DEN LILLE RÖDE KALV" (The Little Red Calf).

Ill-treated heroine (by step-mother)—Menial heroine (tends cattle)—**Helpful animal** (red calf) **Ear cornucopia** (green leaf behind ear produces food)—Heroine watched; shut up; escapes—**Heroine flight** on red calf through [copper], silver, gold forests. Calf fights and twice overcomes another calf because heroine is silent; third time calf is killed because heroine speaks. Heroine lays green leaf on stone outside palace as instructed by calf—**Menial heroine** (kitchen maid)—**Magic dresses** from stone—

Meeting-place—King throws water, towel, comb at heroine—**Token objects named**—**Lost shoe** (it is stolen by king's order)—**Shoe marriage-test**—**Happy marriage.**

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46 *Ibid.* (From Zealand.)

"HASSELBRODER" (Hazel-brother).

Ill-treated heroine (by step-mother and step-sister)—Serving-man offers gift from fair; heroine asks for whatever knocks his hat. He brings hazel-twig, which heroine calls her brother, and loses in well. (1) Three lap-dogs from well, (2) four lap-dogs, (3) five lap-dogs give **Magic dresses**—**Meeting-place (church)**—[**Threefold flight**]—Barn and church-wall pulled down, because heroine has spied thence—**Lost shoe**, and a flap of cloak—**Shoe marriage test**—**Mutilated foot**—**Animal witness (crow)**—**Happy marriage.**

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47 *Ibid.* (From N. Sleswick.)

"METTE SKINDKJOLE" (Mette Skin-gown).

Ill-treated heroine (by step-mother)—**Hearth abode**—**Help at grave.** Heroine to strike certain tree with white stick and get all she wishes—**Magic dresses**—**Meeting-place (church)**—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated feet**—**Animal witness (bird)**—**Happy marriage.**

Ibid. (From Zealand.)

"HANEN OG HÖNEN DER GIK TIL THINGS" (The Cock and Hen who went to the Judge).

Lady wishes to be present at trial, but cannot cross bridge; promises what is carried beneath girdle, and throws bunch of keys into water. She bears son; witch claims him; fetches him when grown up; sets him tasks, which are performed with aid of witch's daughter. They escape from witch together. Obstacles to pursuit. Boy returns to parents; witch's daughter puts grain of oblivion in his mouth—**Meeting-place (church)**—**Lost shoe**—Boy wants to marry owner of shoe. She is servant in his parents house—**Shoe marriage test**—**Happy marriage.**

HAGEN, VON DER, *Erzählungen und Märchen.* Prenzlau, 1825. Vol. ii, pp. 339-43. 49

"THE THREE SISTERS."

Ill-treated heroine (by mother and sisters)—Tasks (sorting)—Task-performing animal (white dove)—Magic dresses from willow-tree—**Church** (not as meeting-place)—**Lost shoe—Shoe marriage test—Mutilated feet—False brides—Animal witness** (dog)—**Happy marriage**—Garden-trees follow heroine to new home.

HAHN, *Griechische und Albanesische Märchen.* Leipzic, 1864. Story No. II. Vol. i, p. 70. 50

"ASCHENPUTTEL."

Spinning by mother and three daughters for wager. First who drops spindle to be eaten by others—Elder sisters kill and eat mother—Weeping heroine sits on dirty saddle under henroost—Collects bones; buries them near hearth—**Ill-treated heroine (by sisters)—Grave help**—Bones transformed to coins and **Magic dresses—Meeting-place (church)—Threefold flight**—Heroine scatters coins to detain pursuers—**Lost Shoe—Shoe marriage test—Happy marriage**—Heroine, after birth of child, put into chest by sisters and flung into river—Imbecile woman finds and opens chest; runs away from heroine—Magical castle obtained by prayers, removable at will—Spoons and forks, etc., come, and table spreads itself at command—Speaking furniture, etc.—Hunting prince comes to castle. Spoon stolen by him leads to explanations and recognition of heroine. **Villain Nemesis.**

IMBRIANI, *La Novellaja Fiorentina*, republished with *La Novellaja Milanese.* Livorno, 1877. No. XI, pp. 151-157. 51

"LA CENERENTOLA."

(N.B. Heroine is not ill-treated; she prefers **Hearth abode** and refuses to go to ball with sisters)—Gifts chosen from father; heroine asks for bird Verdelio—**Bird aid—Magic dresses—Meeting-place (ball)**—Heroine gives presents to sisters and father—**Three-fold flight**—(1) Money, (2) sand, thrown at pur-

suers. Third time heroine has nothing to throw and is tracked home—**Lost shoe**—**Shoe marriage test**—Father at first refuses to produce heroine, who is smutty—The jingling of her gold chains mistaken for noise of fire-irons—**Happy marriage.**

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52 IVE, DR. ANTONIO, *Saggi di Dialetto Rovignesi.* Trieste, 1888. Pp. 54-58.

"EL PUMO DE UORO E LA CONÇAÇIENARA" (The Golden Apple and the Cinder-girl).

Ill-treated heroine (by mother and elder sister)—Hearth abode—Tasks, spinning—Task-performing animal (goat)—Sister spies—**Slaying of helpful animal**—Heroine washes entrails of goat; finds golden apple—**Magic dresses** (from apple-tree)—**Meeting-place (ball)—Threefold flight—Lost shoe—Shoe [marriage] test—Mutilated foot—Happy marriage.**

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53 *Jahrbuch für Romanische und Englische Literatur.* Leipzig, 1870. Vol. xi, pp. 354-57. "Cyprische Märchen," translated by Liebrecht from 3rd vol. of Κυπριακά, by Athanasios Sakellarios (= Legrand, *Contes pop. Grecs.* Paris, 1881. Pp. 95-100, "Cendrillon").

"ASCHENBRÖDEL."

Elder sisters, jealous of youngest, contrive mother's death. All spin on roof of house: first to break thread to be killed and eaten. Mother breaks thread three times: is eaten by sisters. Heroine collects bones as bidden, and smokes them for forty days—**(Revivified bones)—Magic dresses—Meeting-place (wedding)—Lost shoe—Shoe marriage test—Happy marriage**—After wedding, heroine returns to fetch treasure (= transformed bones) and gives share of it to sisters.

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54 VUK KARAJICH, *Serbian Folk-tales.* Berlin, 1854. No. XXXII.

"ASCHENZUTTEL."

White-bearded old man warns cattle-tending maidens, who sit spinning, against dropping spindle into pit. Heroine drops hers, transforming mother into cow. **Ill-treated heroine (by step-**

mother)—Task (spinning)—Transformed mother help—Spy on heroine—**Slaying of helpful animal**—Eating taboo—**Revivified bones—Help at grave—Menial heroine**, called Aschenzuttel—**Task (grain-sorting)—Task-performing animals (white doves)—Magic dresses—Meeting-place** (church)—**Threefold flight—Lost shoe—Shoe marriage test—Animal witness** (cock) reveals heroine under trough—**Happy marriage.**

KHUDYAKOV, *Velikorusskiya Skazki.* Moscow, 1860. Part I, p. 51. No. XV. (Taken down at Kasan.) **55**

"ZAMARASHKA" (A Dirty Person).

Gifts from father—**[Ill-treated heroine]—Hearth abode—Fairy-godmother aid**—Heroine dresses like sisters; fairy wand produces equipage—**Meeting-place** (ball)—**Twofold flight—Pitch trap—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage.**

KLETKE, *Märchensaal.* Berlin, 1845. Vol. i, pp. 149-63. **56**

"FINETTE ASCHENBRÖDEL."

King and queen, poor, plan to desert three daughters—Youngest, overhearing, gets clue of thread from **Fairy god-mother,** and leads sisters home—Second time she gets sack of ashes and **Magic dresses** (afterwards stolen by sisters). Third time sisters make trail of grain, which birds eat. Tree grows from acorns planted by heroine; she mounts it to spy; sees house to which they travel. One-eyed cannibal giant and giantess put to death by heroine's device—**Ill-treated heroine (by elder sisters)—Menial heroine**—Heroine finds gold key in ashes; it opens chest containing **Magic dresses—Meeting-place** (ball)—**Flight** (manifold)—**Lost shoe—Lovesick prince—Shoe marriage test**—Magic steed takes heroine to palace—**Father's restoration task—Happy marriage**—Sisters marry princes.

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57 O. KOLBERG, *Lud. Kieleckie.* Cracow, 1885-1886. Vol. ii, pp. 239-241.

"THE MYSTERIOUS LADY OF THE FIR-TREE."

Ill-treated heroine (by step-mother)—Menial heroine (tends cattle) — **Fir-tree-lady aid — Magic dresses — Meeting-place (church)—Threefold flight**—Heroine throws soap and threads to make mist—**Pitch trap—Lost shoe—Shoe marriage test**—Heroine hidden on stable-roof—**Animal witness (cock)**—[Story branches off into another.]

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58 O. KOLBERG, *Lud. Radomskie.* Cracow, 1887-1888. Vol. ii, pp. 172-175. (Taken down near to Opatów, at Grocholice.)

"THE PRINCESS WITH THE PIGSKIN CLOAK."

Ill-treated heroine (by queen step-mother, because mirror says she is the more beautiful)—**Task (grain-sorting)—Task-performing pigeons—Magic dresses** from treasure-oak—**Meeting-place (church)**—[**Twofold flight**]—Step-mother orders death of heroine. Servants delude queen with dog's heart, and finger of corpse with heroine's ring on it—Pigeons give magic ball, which conducts heroine to treasure-oak—**Virgin aid—Menial heroine** (swineherd) **—Heroine disguise (pigskins)—Meeting-place (church)**—Prince passing swine drops (1) ring, (2) stick; heroine restores both, and he strikes her—**Fourfold flight—Pitch trap—Lost shoe—Shoe marriage test—Token objects named—Happy marriage—Villain Nemesis**—Queen faints on learning from mirror that there lives a woman more lovely than herself.

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59 E. T. KRISTENSEN, *Danske Folkeæventyr.* Viborg, 1888. No. VIII, p. 57.

"DEN LILLE GULDSKO" (The Little Golden Shoe).

Ill-treated heroine (by step-mother)—Menial heroine (herds cattle)—Helpful animal (red bull)—Ear cornucopia—Flight of heroine on bull—Copper, silver, gold forests traversed. Spite of warning, heroine breaks twig: bull fights (1) copper-bull; (2) silver bull; (3) is slain by gold bull. Heroine preserves bull's right ear, which will give all she wishes—**Menial heroine (kitchen-**

maid)—**Token objects**:. (1) water, (2) comb, (3) towel—**Magic dresses**—**Meeting-place** (church)—**Threefold flight**—**Lost shoe** (golden)—**Shoe marriage test**—**Mutilated feet**—**Animal witness** (bird)—Heroine in gold dress, and gold carriage, etc., demands shoe—**Happy marriage.**

E. T. KRISTENSEN, *Efterslæt lil Skattegraveren*, 1890. P. 144, No. 107. (From the Danish Island of Falster.) 60

"GULDSKOEN" (The Golden Shoe).

Ill-treated heroine (by **step-mother**)—Good luck will befall anyone passing night in church—Stepsister sent, well supplied with food, which she refuses to share with hen and chickens; is terrified and chastised by apparition—Heroine sent with poor fare, which she shares with hen and chickens; apparition shows her hidden treasure—**Shoe marriage test**—Shoe is kept in royal family for the purpose—**Mutilated feet**—[**Animal witness**]. Bird counsels step-sister to cut foot—**Happy marriage**—Hidden treasure is heroine's dowry.

KRISTENSEN, *Jyske Folkeminder*, vol. v, p. 45. Story No. V. 61

"DEN LILLE GULDSKO" (The Little Gold Shoe).

Dying father distributes his property: eldest daughter gets farm; second, cash; youngest daughter, a little dog and lime-tree in garden—**Ill-treated heroine** (by **mother and sisters**)—**Helpful animal** (**dog**) sweeps floor, cleanses tubs, stirs pot—**Magic dresses** from lime-tree; (1) mourning-dress, black coach and horses, (2) white ditto, ditto, (3) yellow dress and equipage, gold ring, diadem and shoes—**Meeting-place** (**church**)—**Three-fold flight**—**Pitch trap** (suggested by swineherd whom prince strikes for interference)—**Lost shoe** (**and ring**)—**Shoe** (**and ring**) **marriage tests**—**Mutilated feet**; tobacco leaf on wounds—**False brides**—**Animal witness** (**magpie**)—**Happy marriage**—Lime-tree and dog taken to palace.

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62 E. T. KRISTENSEN, *Jyske Folkeminder.* Æventyr fra Jylland. Köbenhavn, 1881. No. VI, pp. 51-57.

"ASKENBASKEN, DER BLEV DRONNING" (Askenbasken, who became Queen).

Ill-treated heroine (by step-mother)—Hearth abode—Heroine called "Askenbasken" (louse of the ashes)—Gifts for daughters from father: heroine chooses rose-tree and plants it on mother's grave. White dove sits in tree—**Tasks (grain-sorting)—Help at grave—Task-performing animals** (white dove and other birds)—**Magic dresses—Meeting-place (ball)—Threefold flight**—Heroine wears galoshes over gold shoes—**Lost shoe—Shoe marriage test—Mutilated feet** (step-sisters')—**Animal witness** (dove)—**Happy marriage—Villain Nemesis:** dove pecks out step-sisters' eyes on wedding day.

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63 E. T. KRISTENSEN'S Unpublished Collection. (Narrated by Inger Katrine Pedersdatter, on Hestbæk Mark, Jutland.)

"PISK-I-ASKE."

Ill-treated heroine (by step-mother)—Hearth abode—Strange man aid—Heroine promises to give her first, second, and third children to strange man in exchange for **Magic dresses—Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated feet** *of stocking*—**Animal witness (crow)—Happy marriage**—Strange man would claim heroine's children; she repeats words taught her by beggar, who has overheard them; strange man flies into flints—Beggar rewarded.

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64 *Ibid.* (Narrated by Mette Tailors, Sundby, Jutland.)

"PISK-I-ASKE" (Whip in the Ashes).

Ill-treated heroine (by step-mother)—Dead mother help at grave—Tasks (to gather pease from ashes)—Task-performing doves—Magic dresses, from under flagstone in stable—**Meeting-place (church)—Twofold flight—Lost shoe—Shoe marriage test**—Heroine wears rags over magic dress—**Happy marriage.**

Ibid. (Narrated by Mr. Knudsen, Teacher, Heldum, Jutland.) 65

"GULDSKOEN" (The Golden Shoe).

Dying father divides inheritance between elder daughters; heroine gets only a white dog—**Ill-treated heroine (by elder sisters)—Helpful animal (dog)** works for heroine; provides **Magic dresses—Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated feet—Animal witness (crows)—Happy marriage.**

Ibid. (Narrated by Birthe Marie Nielsdatter, Jutland.) 66

"FEDTE-METTE" (Greasy Matty).

Ill-treated heroine (by widowed step-mother); outcast—**Old woman aid**—Heroine herds sheep for old woman; sits darning rags on hill; prince passes and questions her; she replies as directed by old woman—Heroine receives three grains of linseed as wages; sent to castle—**Menial heroine** (scullion at castle)—**Magic dresses** procured by throwing linseed grains over head—**Meeting-place (church)—Twofold flight—Lost shoe—Shoe marriage test—Happy marriage.**

Ibid. (Narrated by Maria Vind, Hornum, Jutland.) 67

"TAHIER-TAHAER."

English princess, an orphan, is confined by grandmother in high tower, because of her extreme beauty. Foreign princes try in vain to see her. Spanish prince lodges opposite tower; provides himself wings, and visits heroine. Suspicious grandmother sticks needles and awls in window-sill; prince wounded, loses nine drops of blood; returns to Spain in dudgeon—Heroine escapes; journeys to Spain; hears three animals outside king's palace relating how palace may be entered, how magic wishing-rod may be obtained, how sick king may be restored—**Menial heroine (scullion at palace)**; pretends to be half-witted; puts the nine drops of blood, three at a time, in eel-soup for sick king. He is cured—Heroine carries ewer, towel, and comb to king—

Magic dresses—Meeting-place (church)—Token objects named—Threefold flight—Lost boot—Boot marriage test—Heroine appears in English costume; recognition—**Happy marriage.**

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68 LANDES, *Contes et légendes annamites.* No. XXII. (See Cosquin *op. cit.*, ii, 359.)

Fishing competition to decide priority of heroine (Cam) and step-sister (Tam). Cam's fish stolen by Tam. Génie befriends heroine: bids her put remaining fish in well and feed it—**(Slaying of helpful animal)**—Step-mother cooks fish—**Helpful animal (cock)** asks heroine for three grains of rice; gives her fishbones, which, placed at Génie's bidding at corners of bed, magically produce clothes and shoes. **(Revivified bones)—Magic dresses—Lost shoe**, carried by crow to prince's palace—**Shoe marriage test—Task, grain-sorting—Task-performing animals (pigeons)** sent by Génie—**Happy marriage—Villain Nemesis.**—Step-sister plunges into boiling water, hoping to become beautiful as heroine—Heroine salts flesh and gives it step-mother to eat. **Animal witness**, crow on tree, reveals cannibalism.

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69 LANDES, *Contes Tjames.* Saigon, 1887. No. X, pp. 79-93.

"KAJONG AND HALŒK."

Fishing competition to decide priority of Halœk or foster-sister Kajong. Halœk steals heroine's fish. Heroine puts one fish in well; shares her rice with it daily—Heroine tends goats—**(Slaying of helpful animal).** Halœk cooks and eats fish—**Help in dream:** fish bids heroine bury its bones at cross-roads—**(Revivified bones)**—They turn into gold shoes. Crow carries off one **(Lost shoe)** and drops it at palace; King finds it. Heroine keeps fellow shoe—**Shoe marriage test—Ill-treated heroine (by foster-mother and sister)—Task (to disentangle thread)—Task-performing animals (ants)—Task (grain-sorting)—Task-performing animals (birds, and various insects)**—Heroine goes to palace; is timid, and hides; is brought forth, and shoe fits her—**Happy Marriage**—Foster-mother begs King to spare bride for a few days; takes her home; ill-treats her—Halœk makes heroine

climb palm to pick cocoa-nuts; cuts palm down, throwing heroine into lake. Heroine transformed into golden turtle—Mother takes Halœk to marry King—King finds gold turtle; pets it—Halœk cooks and eats turtle, throwing away carapace, which turns into bamboo shoot. King finds it and cares for it—Halœk eats bamboo. The peel turns into bird, which comes at King's call—Halœk eats bird. Feathers turn into *moekya* tree—Old woman picks up its one fruit and takes it home. Kajong comes out of fruit and provides all kinds of food against old woman's return. Old woman hides, and discovers Kajong, who bids her invite King to feast. King thinks cakes like Kajong's—She appears before him—They return to palace—Halœk dismayed, feigns joy—**Villain Nemesis**—She plunges into boiling water, hoping to become beautiful as heroine. Her flesh is salted and sent to mother, who eats nearly all before finding hand with Halœk's ring.

EMILE LEGRAND, *Recueil de Contes populaires Grecs.* Paris, 1881. (From Cyprus; by Athanasios Sakellarios.) Pp. 95-100.

"CENDRILLON."

(See No. 53.)

A. LESKIEN und K. BRUGMAN, *Litauische Volkslieder und Märchen*, aus dem preussischen und dem russischen Litauen. Strassburg, 1882. Pp. 447-450. No. XXV. (From Moravia; Vrána's Collection.) 70

"VON DEM MÄDCHEN DAS EINE HEXE ZUR STIEFMUTTER HATTE."

Ill-treated heroine (by step-mother)—Menial heroine (minds cows)—Tasks (spinning)—Dead mother help at grave—Task-performing animal (cow)—Spy on heroine. One-eyed step-sister and two-eyed step-sister sent to sleep by hairdressing. Three-eyed step-sister sees with third eye—**Slaying of helpful animal**—Heroine washes paunch; finds therein ring, barley-corn, and oat, which she plants. Magic well and magic tree. Only heroine can draw the wine and pick apples for prince, who will wed her. Heroine shut up; witch dresses own daughter for

wedding. She cannot wear **Shoes** prince sends—**Mutilated feet**—**False bride**—**Animal witness** (bird = transformed heroine)—**Happy marriage.**

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71 LUZEL, *Contes populaires de Basse-Bretagne.* Paris, 1887. Vol. iii, pp. 134-166.

"LE CHAT NOIR."

Ill-treated heroine (by step-mother)—**Menial heroine** (**tends cow**)—[**Slaying of helpful animal**]. Step-mother kills pet cow—Gold **shoes** found in cow—Heroine shut up in turret—Prince comes for heroine—**Mutilated feet**—**False bride**—**Animal witness** (pet dog)—False bride returned—Step-mother consults witch; gives black cat to heroine to eat, but she does not die—Father and heroine resolve to cross sea; step-mother pushes boat off with heroine only—She lands at desert island; bears black cat, which swims to port, and steals provisions for mother from Mr. Rio. On second occasion cat is detected, attacks Mr. Rio; in return for provisions warns him of plot to murder him. Rio counterplots; lover murders his rival instead. Rio accused and led to scaffold. Black cat denounces murderess, who is executed. Heroine to marry Mr. Rio; cat steals dresses for her; fetches her in boat—**Happy marriage**—Visit to heroine's kinsfolk—Black cat has combat with witch; vomits fire, and consumes her. Treats step-mother similarly. Bids Mr. Rio cut him open; beautiful prince springs forth, a great magician.

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72 MASPONS Y LABROS, *Lo Rondallayre.* Quentos populars Catalans. Barcelona, 1871. Part I, pp. 91-94. No. XX.

"LA VENTAFOCHS" (The Fire-blower).

Ill-treated heroine (by step-mother and step-sisters)—**Hearth abode**—**Tasks** (to pick canary seed, shell beans, pick rice)—**Task-performing old woman**—**Magic dresses** (in almond, filbert, walnut)—**Meeting-places** (church, promenade, ball)—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Happy marriage.**

MAURER, *Islandische Volkssagen.* Leipzig, 1860. Pp. 281-82. 73

Ill-treated heroine (by step-mother)—Lost shoe—Shoe marriage test—Mutilated feet—Animal witness (birds)—Happy marriage.

(NOTE.—Story resembles Arnason's "Story of Mjadveig", but is incomplete.)

MEIER, *Deutsche Volksmärchen aus Schwaben.* No. IV. Pp. 16-20. 74

"ASCHENGRITTEL."

Ill-treated heroine (by step-mother and younger step-sisters)—Hearth abode—Menial heroine—Task, grain-sorting—Gifts chosen by three daughters from father. Heroine chooses twig—**Help (at well)**—Dwarf gives magic wand—**Magic dresses—Meeting-place (ball)—Threefold flight—Pitch-trap—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage.**

MEIER, *op. cit.* No. XLIII. Pp. 154-58. 75

"ESCHENFIDLE."

Ill-treated heroine (by mother and sister)—Menial heroine—Hearth abode—Help (at tree)—Dwarf teaches magic formula—**Magic dresses—Meeting-place (church)—Flight (sixfold)—Pitch-trap—Lost shoe—Shoe marriage test—Mutilated foot, (*not* sister's)—Happy marriage.**

MADAME CSEDOMILLE MIJATOVICS, *Serbian Folk-lore.* London, 1874. Pp. 59-66.

"PAPALLUGA; or, THE GOLDEN SLIPPER."

(See Denton, No. 31.)

76 MILÁ Y FONTANALS, *Observaciones sobre la poesia popular*, p. 181. (Wolf, *Proben portugiesischer und catalanischer Volksromancen*, Wien, 1856, p. 43.)

"LA CENICIENTA."

Ill-treated heroine (by step-mother)—Tasks, (1) to shell sack of millet and sack of beans, (2) to cleanse sack of rice—**Saint aid—Magic dresses** from almond, from nut—**Meeting-place,** (1) **mass,** (2) **ball—Flight—Lost shoe—Shoe marriage test—Happy marriage.**

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77 PROF. MOLTKE MOE'S Unpublished Collection. (From Östre Moland, near Arendal.)

"FJÖS-LUBBA" (Stable-Slut).

Ill-treated heroine (by step-mother)—Stable abode—**Old woman aid—Magic dresses** from treasure-tree—Heroine bidden to drink the milk of a certain black cow, to get good complexion. Singing birds sit on her shoulders—**Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated foot—False bride—Animal witness (bird)—Happy marriage.**

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78 *Ibid.* (From Bö, Thelemarken.)

"KÆLLDOTTERA" (The Old Man's Daughter)

Ill-treated heroine (by step-mother)—Menial heroine (herds cattle)—Heroine shares her scanty fare with birds; receives in return **Magic dresses**; hides them in hollow oak—**Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated foot—Animal witness (bird)—Happy marriage.**

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79 *Ibid.* (From the same district.)

"MANDDOTTERA."

Ill-treated heroine (by step-mother)—Pig-sty abode—**Hill woman aid—Magic dresses**—Heroine rides in magic baskets—**Meeting-place (church)—Threefold flight—Lost shoe—Shoe**

marriage test—Bride pushed into lake by step-sister—**Mutilated foot**—**False bride**—**Animal witness (bird)**—[The tale passes into that of "Bushy-Bride". Heroine appears three Thursday nights at castle; is saved third time by prince.—**Happy marriage.**]

Ibid. (From the same district.) **80**

"AASKEPOT."

Ill-treated heroine (by step-mother)—**Hearth abode**—Prince invites parents and daughters; heroine not allowed to go—**Helpful animal (bird)**—**Magic dress**—**Meeting-place (palace)**—**Lost shoe.** Heroine purposely leaves it behind—[**Shoe marriage test**]—**Mutilated foot**—**Happy marriage.**

Ibid. (From Setesdalen.) **81**

"KADDEDOTTERI" (The Man's Daughter).

Spinning competition between heroine and step-sister. They sit over a well. Heroine finishes first, and sinks down into green meadow. Heroine rewarded; step-sister punished (toads from mouth)—**Ill-treated heroine (by step-mother)**—**Menial heroine** (cleans stable)—**Task** (to gather peas from ashes)—**Task-performing troll**—**Magic dresses**—**Meeting-place (church)**—Prince allowed to take heroine's shoe and knife—[**Flight**]—**Lost shoe**—**Shoe marriage test**—**Mutilated foot**—**False bride**—**Animal witness (bird)**—**Happy marriage.**

Ibid. (Fragment written down by Jörgen Moe.) **82**

"LITA KJERSTI" (Little Christina).

Ill-treated heroine (by step-mother)—**Help at grave**—Magic wand to touch horns of ox and get food [**Cornucopia**]—Heroine speaks magic words, and enters hill; finds food, three horses, and **Magic dresses**—**Meeting-place (church)**—**Threefold flight**—**Lost glove, shoe, and ring**—[**Marriage tests**—**Happy marriage**].

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83 *Ibid.* (From Bö, in Thelemarken, South Norway.)

"KARI TRESTAKK" (1).

[This story resembles "Kari Træstak" (see No. 30), except that the troll in the copper wood has six horns, in the silver wood eight, in the gold wood ten. Also there occurs the magic formula, "Light before, dark behind, etc."]

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84 *Ibid.* (From the same place.)

"KARI TRESTAKK" (2).

Parents die, leaving baking-pan and cat. Boy takes former; heroine takes cat—**Menial heroine** (at palace)—**Helpful animal (cat)** catches venison; buys **Magic dresses—Meeting-place (church)—Threefold flight**—Lost whip and handkerchief, and **Lost shoe—Shoe marriage test—Happy marriage.**

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85 *Ibid.* (From the same place.)

"KARI TRESTAKK" (3).

Heroine sets out into the world with **Magic dresses—Helpful animal (ox)**—Heroine cuts off its head, transforming it into horse for her to ride—**Heroine disguise (wooden dress)—Menial heroine** (at palace)—[Continuation like "Kari Træstak" (No. 30)].

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86 *Ibid.* (From the same place.)

"KARI TRESTAKK" (4).

Menial heroine (at palace)—Wooden dress worn out of poverty—Heroine carries water to king; he throws it over her; she is sent to rivulet for more; catches fish, sets it free, receiving as reward gold horse and saddle, and **Magic dress—Meeting-place (church)—Flight—Lost shoe—Shoe marriage test—Mutilated foot** (not step-sister's)—**False bride—Animal witness** (bird)—**Happy marriage.**

Ibid. (From Bö or Hitterdal, in Thelemarken.) 87

"SJUKDOTTERA" (dialect = The Step-Daughter).

Ill-treated heroine (by step-mother)—Tasks (grain-sorting from ashes)—**Task-performing birds—Help at grave of dead mother**—Angel gives **Magic dress—Meeting-place** (a place called "Vald"). [Narrator remembered no more.]

NĚMCOVA, *Slovenské pohádky a povésti.* Prague, 1857. 88
Pp. 511-522. No. XLVIII.

"O POPELUŠCE."

Ill-treated heroine (by step-mother)—Gifts from father; heroine gets branch of nut-tree and some nuts—**Task (grain-sorting)** — Heroine drops nuts into well — **Helpful animal** (frog) restores one containing **Magic dress—Task-performing pigeons—Meeting-place (church)—Threefold flight**—Heroine enveloped in mist—Hiding of dress under stone; frog guards it **—Pitch trap—Lost shoe—Shoe marriage test—Mutilated foot** (step-sister's)—Heroine hidden under trough—**Animal witness (cock)—Happy marriage**—Pigeons, cock, and heroine's father accompany her.

CONSIGLIERI PEDROSO, *Portuguese Folk-tales.* No. XVIII, 89
pp. 75-79.

"THE HEARTH CAT."

Widowed school-mistress seeks marriage with father of heroine. Iron shoes must rust to pieces first. Heroine pours water in them—**Ill-treated heroine (by step-mother and step-sister)—Hearth abode—Task (to wind skeins)**—Loaf given to heroine which she must bring home entire. Cow scoops out all crumb with its horn, leaving crust whole—**Task-performing animal (cow)—Slaying of helpful animal**—Golden ball from cow's entrails falls into water. Heroine searching for it comes to fairies' house, which she finds disordered and tidies. Dog reveals her. Fairies begift her. Pearls and gold fall from her mouth. Magic wand will do her bidding—Step-sister, following

false instruction of heroine, makes fairy-house untidy. Dog reveals her. Fairies curse her. Filth falls from her mouth—**Meeting-place (races)—Magic dresses—Three-fold flight—Lost shoe—Shoe marriage test—Happy marriage—Villain Nemesis.**

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90 Consiglieri Pedroso, *Portuguese Folk-tales* (F.-L. Soc.). Tale No. XXIV, pp. 97-100.

"The Maiden and the Fish."

Ill-treated heroine (by elder sisters)—Nicknamed "Hearth-Cat"—Fish caught by father, preserved alive by heroine, requests to be put in well; persuades heroine to enter well and conducts her to palace at bottom and gives her dress for festival—**Meeting-place (ball)—Flight—Lost shoe—Shoe marriage test**—Heroine returns dress to well. Fish, who is enchanted prince, asks heroine to marry him. When she consents he regains human form—Shoe fits heroine, but she cannot marry king who found it. He is father of enchanted prince and rejoices to hear of his re-transformation and betrothal to heroine—**Happy marriage—Villain Nemesis.**

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91 Perrault.

"Cendrillon."

Ill-treated heroine (by step-mother and step-sisters)—Menial—Hearth-abode—Fairy godmother—Transformation of pumpkin, mice, rats, lizard, and heroine's rags—**Magic dresses—Meeting-place (ball)—Three-fold flight**—Heroine must leave ball before midnight, when fairy equipage is re-transformed—**Lost shoe—Shoe marriage test—Happy marriage.**

Pio, Νεοελληνικα Παραμυθια, Contes populaires Grecs, publiés d'après les manuscrits du Dr. J. G. de Hahn, et annotés par Jean Pio. Copenhague, 1879. No. II, pp. 6-9.

"Σαμπρακουτσουλου."

(See No. 50.)

PITRÉ, *Fiabe, Novelle, e Racconti popolari Siciliani*, vol. i. Story No. XLI, p. 366. **92**

"LA PECORELLA" (The Ewe).

Ill-treated heroine (by step-mother)—Menial heroine—Helpful animal (ewe) performs task—Spy on heroine—**Slaying of helpful animal**—Eating taboo—**Revivified bones**: twelve damsels befriend heroine—**Magic dresses—Meeting-place (ball)—Two-fold flight**—Heroine shakes pearls from her hair to detain pursuers; (2) Throws shoe—**Shoe marriage test—Happy marriage.**

Revue Celtique, t. iii (reprinted in *Folk-Lore*, Sept. 1890). **93**

"RASHIN COATIE."

Calf given by dying mother—**Ill-treated heroine (by step-mother and three step-sisters)**; clad in rashin-coatie—**Hearth abode—Helpful animal—Slaying of helpful animal—Revivified bones—Help at grave (of animal).** Dinner cooked by calf (= h. an.)—**Magic dresses—Meeting-place (church)—Three-fold flight—Lost shoe—Shoe marriage test—Mutilated feet (henwife's daughter's)—False bride—Animal witness (birds)—Happy marriage.**

Rozprawy i sprawozdania, etc. (Dissertations et comptes-rendus des séances de la faculté de philologie de l'Académie des Sciences [de Cracovie], 14 vols., 1874-1892). Vol. ix, pp. 194-97. (From Wadowice, near Cracow.) **94**

"THE STORY OF AN ORPHAN."

Ill-treated heroine (by step-mother)—Task (to recover oatmeal from dust-heap)—Heroine goes to well. Lovely lady comes forth. **Virgin aid—Magic dresses—Meeting-place (church)—Threefold flight**—Heroine enveloped in mist—**Pitch trap—Lost shoe**—Prince gives ball for **Shoe marriage test**—House-to-house search—Heroine hidden under trough—**Mutilated foot (step-sister's)—Animal witness (cock)—Happy marriage.**

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95 EERO SALMELAINEN, *Tales and Fables of the Finns.* Part I. Helsingfors, 1871. No. VIII, i, pp. 59-67. Also Shreck, *Finnische Mär.*, p. 63.

"THE WONDERFUL BIRCH."

Ogress changes heroine's mother into form of lost sheep, takes her place, and kills sheep. Eating taboo. **Revivified bones—Transformed mother help** — Birch-tree springs from bones. **Tasks (1 & 2) Grain-sorting, (3) To recover spilt milk,** performed by sweeping stove cross-wise with branch of birch-tree—**Grave help—Magic dresses—Meeting place (feast)**—Ogress' daughter kicked when under table gnawing bones, has, (1) arm broken, (2) leg broken, (3) eye put out—**Threefold flight—Pitch-trap** catches (1) ring, (2) gold ear-ring, (3) gold shoes—**Hearth abode—Lost shoe—Shoe (ring and ear-ring) Marriage tests**—Artificial limbs and eye for ogress' daughter—**Mutilated feet (finger and ear.)** Heroine taken with **false bride** to castle. Prince pushes ogress' daughter into river to form bridge; crosses it with heroine—Hemlock grows out of ogress' daughter and is cut by ogress—**Help at grave**—Birch-tree now disappears—**Happy marriage**—Heroine, after birth of son, transformed into reindeer by ogress—Substituted bride—Reindeer suckles child—Husk, cast by heroine, burnt by Prince—Heroine turns into spinning-wheel, washing-bat, spindle, etc., then becomes human again—**Villain Nemesis**—Ogress' dying curse, origin of worms, snakes, and noxious insects.

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96 EERO SALMELAINEN, *Tales and Fables of the Finns.* Part I. Helsingfors, 1871. No. VII, ii, pp. 68-73.

"THE MARVELLOUS OAK."

Ill-treated heroine (by ogress-step-mother) — Grain-sorting tasks (three-fold)—Help at grave (dead mother bids heroine strike stove cross-wise with switch, and tasks will be executed) —Ram with shears on its horns asks to be shorn, offering wool as reward. Old beggar-man asks to have his head searched, offering staff as reward. Ogress going to castle meets, but will not help these—Heroine fulfils requests obtaining rewards—Is directed by beggar-man to strike cross-wise, with switch, oak con-

taining treasures and horse—**Magic dresses**—Heroine rides to castle; not recognised at feast.—**? Meeting-place (castle)**—Ogress' daughter kicked when under table gnawing bones, (1) loses an eye; (2) has arm broken; (3) has leg broken—**Three-fold flight.** Heroine drops (1) Ear-ring; (2) Ring; (3) **Shoe** (golden), to detain pursuers—**Hearth-abode—Marriage shoe- (and ring-) tests**—Artificial limbs and eye for ogress' daughter—**Mutilated foot (and finger)—Happy marriage.**

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97 EERO SALMELAINEN, *Tales and Fables of the Finns.* Part I. Helsingfors, 1871. No. VII, iii, pp. 73-77.

"THE THREE SISTERS."

Ill-treated heroine (by elder sisters)—Pig asks to have trough in front of it removed. Cow, with pail on horns, asks to be milked, offering milk as reward. Old man asks to have his head searched, offering staff as reward. Elder sisters refuse demands of these; enter service of King at castle. Heroine grants requests and receives rewards. Is told to strike rock near castle with switch, to obtain everything desired—**Menial heroine (swineherd at castle)—Grain-sorting task (performed by old man)—Magic dresses—Meeting-place (church)—Three-fold flight—Pitch trap—Lost shoe**—Money scattered to detain pursuers. Skin thrown over magic dress—**Marriage shoe-test—Mutilated foot**—Magic dress seen through disguise—**Happy Marriage—Villain Nemesis.**

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98 *Samlaren VIII* (1887). Pp. 178-179. (Fragment found in Codex E. 8 Upsala, of a Swedish version by Olaus Laurentii Calmariensis, 1612. Contributed to the Magazine by H. Schück.)

"CINDERELLA."

Heroine urged by father to marry servant—**Helpful animal (bull)—Heroine flight** on bull through forests. Heroine plucks oak-leaf, and is clad in brass; bull overcomes wolf; she plucks hazel-leaf, and is clad in silver; bull slays two wolves; she plucks lime-leaf; bull is slain by three wolves—**Heroine disguise** (hide of helpful animal)—**Magic dresses** (kept in bull's horn)—**Menial heroine** (scullion at palace)—[**Meeting-place (church).**]

EMMY SCHRECK, *Finnische Märchen*, übersetzt von. Weimar, 1877. P. 63. Story No. IX.

"DIE WUNDERBARE BIRKE."

(See No. 95.)

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99 SÉBILLOT, *Contes pop. de la Haute-Bretagne.* Paris, 1880. No. III, pp. 15-22.

"LE TAUREAU BLEU."

Ill-treated heroine (by step-mother)—Menial heroine (cow-herd)—**Helpful animal** (bull)—**Ear-cornucopia**—Spy on heroine—**Slaying of helpful animal** (proposed)—**Heroine's flight** with helpful animal—They pass through (1) copper, (2) silver, (3) gold forests. Heroine cautioned not to touch copper leaf for fear of bears; she accidentally knocks off silver leaf, and scorpions swarm and sting bull. Ointment from ear-cornucopia cures him. Similarly, fall of gold leaf brings lions: bull is mortally wounded. Heroine directed to bury bull—**Revivified bones.**—**Menial heroine** (turkey-girl)—**Help at grave**—**Magic dresses**—Rabbit minds kitchen for heroine (**helpful animal**)—**Meeting-place (church)**—**Three-fold flight**—**Lost shoe**—**Love-sick prince**—**Shoe marriage test**—**Mutilated foot**—**False bride**—**Animal witness**—**Happy marriage.**

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100 *Skattegraveren* xi, p. 213. No. 580. (Jutland.)

"DEN LILLE SKO" (The Little Shoe).

Ill-treated heroine (by step-mother and step-sisters)—Helpful animal (eel)—**Magic dresses**—**Meeting place (church)**—**Three-fold flight**—**Lost shoe**—Eel comforts heroine; foretells future happiness; she must every year throw four bushels of salt into eel-pond—**Shoe marriage test**—**Mutilated feet**—**Animal witness (caged parrot)**—Gentleman promises to return in a year for heroine as bride—**Happy marriage**—Heroine forgets salt for eel—Step-mother cuts off little finger from each of heroine's three children whom she throws into pond—Heroine weeps at pond. Eel appears, forgives her, and on receiving twelve bushels of salt, restores her three children with little fingers missing—**Villain Nemesis.** Step-mother put into spiked cask and killed.

Société de Littérature Finnoise. MS. Collections. By Kaarle Krohn. No. 6014. (From Suojärvi, in Carelia. Narrated in 1884 by a middle-aged woman.) **101**

Heroine and mother wash clothes by the shore; ogress persuades mother to throw her a long-sleeved shirt; on this she and her daughter ride across from tongue of land—Ogress transforms mother into sheep, takes her place, and kills sheep—**Transformed mother help**—Three birch trees grow from three drops of sheep's blood caught by heroine—**Ill-treated heroine (by ogress-stepmother)**—**Tasks,** to mend oven and sort grain; performed by cross-wise striking with three-year-old, six-year-old, nine-year-old twigs—**Magic dresses**—**Meeting-place (Czar's banquet)**—Czar's son cares for heroine's horse—Heroine throws bone at ogress's daughter, breaking (1) her foot, (2) her hand, (3) putting out her eye—She afterwards boasts of attentions received from Czar's son—[**Threefold flight**]—**Pitch traps**—**Lost** (1) hat, (2) glove, (3) **shoe**—**Hat, glove, and shoe marriage tests**—Heroine sent away to tend cattle—**Mutilated head, fingers, foot**—Czar's son and ogress's daughter set out in boat to wedding—**Witness.** Heroine as shepherdess denounces false bride, whom Czar's son throws into brook—**Happy marriage**—Ogress visits heroine after birth of son; rescues own daughter from brook—Substituted bride—Heroine transformed into reindeer; persuades shepherd to bring her child to forest; suckles it—Shepherd tells Czar's son, who seeks counsel of old widow—Husk cast by heroine burnt by Czar's son—Heroine cannot follow reindeer without it; goes home with husband—**Villain Nemesis.** Ogress and false wife cast into flaming pit.

Ibid. MS. Collections. By Kaarle Krohn. No. 6371. (From Himola, in Olonetz. Narrated in 1884 by a woman aged fifty.) **102**

Ogress inquires of heroine whither her mother has gone, and thrice receives misleading reply; then seeks in contrary direction, finds mother, transforms her into sheep, takes her place, and kills sheep. Eating taboo. **Revivified bones**—**Transformed mother help** (bones turned into ox). Slaying of ox—Birch-tree springs from bones—**Ill-treated heroine (by ogress-step-mother)**—**Tasks,**

to mend oven, sort grain, separate barley from ashes; performed by cross-wise striking with twig from birch-tree—Ogress and daughters on way to Czar's banquet, refuse to shear sheep, milk cow, wash old man. Heroine does all; old man gives her magic stick to open treasure-stone—**Magic dresses—Meeting-place (banquet)**—Czar's son cares for heroine's horse—Heroine throws bone at ogress, breaking (1) her leg, (2) her hand, (3) putting out her eye. Ogress presently boasts of attentions received—**[Threefold flight] —Pitch traps—Lost hat, ring, shoe—Hat, ring, and shoe marriage tests—Mutilated heads, fingers, feet** (ogress's daughters') Czar's son sets out with heroine—Substituted bride—Heroine hidden in thicket—**Witness.** Shepherd thrice denounces false bride—**Villain Nemesis.** False bride cast into pit of burning tar—**Happy marriage.**

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103 *Ibid.* MS. Collections. By J. V. Murman. No. VI. (From Sodankylä, in Ostrobothnia, 1854.)

"THE BEGGAR'S DAUGHTER HOUSED FREE."

Three sisters have washed hands for three years to go to king, who seeks bride. They refuse to (1) shear sheep, (2) milk cow, (3) help old man. Beggar's daughter complies with wish of each. Old man gives her magic stick to open treasure-rock—**Menial heroine** (poultry-maid at palace)—**Tasks,** to sort peas from ashes —**Magic dresses—Meeting-place** (church)—**Threefold flight**—Gold pieces thrown to detain king—**Lost shoe—Shoe marriage test—Happy marriage.**

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104 *Ibid.* MS. Collections. By A. Reinholm. No. II, 39. (From Antrea, in Carelia, 1848.)

"THE TWO YOUNG LADIES AND CINDERELLA."

Ill-treated heroine (by elder sisters)—Going to church, sisters refuse (1) to milk cow, (2) to take bread from oven, (3) to shear sheep, because for five weeks they have washed hands with soap and new milk. Heroine milks cow and gets milk, takes bread from oven and keeps it, shears sheep and gets wool—**Magic dresses—Lost shoe** (found by general's son)—**Shoe marriage test—Happy marriage.**

Ibid. MS. Collections. By P. A. Paldani. No. I, 46. **105**
(From West Finland, 1852.)

"THE SERVANTS' PLACES."

Three girls are to enter king's service. Two who have washed hands for three weeks meet (1) old man, whom they refuse to comb, (2) sheep, and will not shear it, (3) cow, and will not milk it. Heroine combs old man's hair, shears sheep, milks cow, throws milk over cow's feet, and puts pail on horns—**Menial heroine** (scullion at palace)—**Tasks**, to make dinner from half a pea and grain of barley, which king throws in ashes—**Task-performing old man—Magic dresses—Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage.**

Ibid. MS. Collections. By J. Mustakallio. No. XCIX. **106**
(From Sotkamo, in Ostrobothnia.)

"CINDERELLA."

Two girls have washed their hands for three years to enter king's service. They refuse (1) to take bread from oven, (2) milk cow, (3) shear sheep, (4) help old man. Heroine does all these things, and gets from old man magic stick, which opens treasure-rock—**Menial heroine** (kitchenmaid at palace)—**Tasks**, to sort grain from ashes—**Task-performing old man—Magic dresses—Meeting-place (church)—Threefold flight—Pitch trap—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage.**

Ibid. MS. Collections. By E. N. Setälä. No. R. 10. **107**
(From Ruovesi, in West Finland.)

"FINETTE, THE SWINEHERD."

Three sisters are servants at palace—**Menial heroine** (swine-herd)—**Task**, to prepare dinner from two peas and two grains of barley and rye—**Task-performing old man**—Heroine searches head of second old man, who gives her stick to open treasure-rock—**Magic dresses—Meeting-place (church)—Threefold flight—Pitch trap—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage.**

108 *Ibid.* MS. Collections. By Kaarle Krohn. No. O. 364. (From Hyrynsalmi, in Ostrobothnia. 1882.)

"THE SWINEHERD."

Two sisters have washed hands and eyes for three years to go to king's son, who seeks bride. They refuse (1) to turn loaves in oven, (2) shear ram, (3) milk cow, (4) help old man—**Menial heroine** (swineherd)—Heroine follows sisters to court; turns loaves and gets loaf; shears ram and gets wool; milks cow and gets milk; helps old man, and gets stick to open treasure-rock—**Magic dresses**—**Meeting-place** (**church**)—**Threefold flight**—Gold pieces thrown to detain king's son—**Lost shoe**—**Shoe marriage test**—**Mutilated feet**—King's son tears off heroine's gown covering magic dresses—**Happy marriage**—**Villain Nemesis**—Sisters hang themselves.

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109 *Ibid.* MS. Collections. By Fr. Rapola. No. 43. (From Sääksmäki, in Tavastlandia.)

"SIKERI-SOKERI[1] COWSKIN."

Ill-treated heroine (**by step-mother**)—**Menial heroine** (**cow-herd**)—**Helpful animal** (cow)—**Ear cornucopia**—Spy on heroine—**Slaying of helpful animal** (proposed)—**Flight** on cow—Heroine directed to slay cow—**Heroine disguise** (**cowskin**)—**Menial heroine** (swineherd at palace)—**Token objects**: (1) comb, (2) soap, (3) towel; afterwards named—**Help at grave** (of cow)—**Magic dresses**—**Meeting-place** (**weddings**)—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—Heroine's disguise falls off revealing gold dress—**Happy marriage.**

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110 P. M. SÖEGAARD, *I Fjeldbygderne.* Pp. 17-22.

"KRAAKE LANGE."

Ill-treated heroine (**by sorceress step-mother**) — **Menial heroine** (**tends cattle**)—**Helpful animal** (**ox**)—**Ear cornucopia**—Step-sister with two magic eyes in neck, sent to spy on heroine—Pitfall made for helpful animal; cows fall into it—**Slaying of**

[1] Sokeri = sugar; Sikeri = variation of Sokeri.

helpful animal—Heroine buries bones; gets anything she wishes at the spot—**Magic dresses**—**Meeting-place (church)**—**Threefold flight**—Young man follows heroine; she drops whip and vanishes; second time she drops shoe, which he keeps—**Lost shoe**—**Shoe marriage test**—Young man sinks down into hill where sorceress, Kraake Lange, lives. He is heroine's brother; tells king of her beauty; fetches her to palace. [The tale passes into that of "Bushy-Bride", see Dasent.]—**Happy marriage.**

STIER, *Ungarische Sagen und Märchen.* Berlin, 1850. No. V, pp. 34-45. (Also *Magyar Folk-tales*, Jones and Kropf, F.-L. Soc., 1889, pp. 144-149.) **111**

"DIE DREI KÖNIGSTÖCHTER."

Step-mother plans to abandon king's three daughters in forest. Youngest daughter, overhearing, rides on magic steed to witch, who gives her ball of thread but forbids her to rescue sisters. Heroine disobeys and leads sisters home by means of clue; again seeks aid of witch, who gives her sack of ashes, and once more disobeys and leads sisters home. Third time heroine makes trail with peas which birds eat, and girls cannot retrace steps. They plant acorn which grows in the night to tall tree; heroine mounts it to spy. On third day tree is high enough for her to descry from its top lighted window in distance. They reach palace after three days' wandering; are greeted by giantess who threatens to eat them, but heroine bribes her to spare them. Giant returns; wants to eat them; spares them that they may cook him food. Heroine entraps him into oven and kills him; pretends to comb giantess's hair; kills her with hammer—**Ill-treated heroine (by sisters)**—**Menial heroine**—Heroine finds gold key in chimney: it opens cupboard containing **Magic dresses** — **Meeting-place (dance)**—**Three-fold flight**—**Lost shoe**—**Love-sick prince**—**Shoe marriage test**—**Mutilated feet**—**Happy marriage**, after restoration of heroine's father to lost kingdom.

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112 THORPE, *Yule-tide Stories*, pp. 112-126. (From the Swedish.)

"THE LITTLE GOLD SHOE."

Ill-treated heroine (by step-mother and step-sister)—Menial heroine, nick-named Cinder-girl—**Task, grain-sorting**—Tear dropt in spring by heroine causes **Helpful animal** (pike) to appear and tell her of magic tree—**Magic dresses**—**Meeting-place (church)**—**Three-fold flight**—**Pitch trap**—**Lost shoe**—Rags thrown on to cover magic dress—**Shoe marriage test**—**Mutilated foot**—**Animal witness (bird)**—Heroine hidden in oven—Hero snatches off husk—**Happy Marriage**—**Villain Nemesis.**

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113 *Ibid.*, pp. 126-133. (Variants of the foregoing.)

(From Östergötland.)

Ill-treated heroine (by step-mother)—Heroine given black bread and milk in cat's saucer—**Task, to pick up peas**—**Task-performing animal (white ermine)**—**Magic dresses** and equipage from magic oak—**Meeting-place (church)**—**Threefold flight**—[**Pitch trap**]—**Lost shoe**—**Shoe marriage test**—**Mutilated foot**—**Animal witness (bird)**—**Happy marriage**—Heroine requested to stab ermine; prince springs from its blood, and vanishes.

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114 *Ibid.* (From Gottland.)

"KRÅK-PELS."

Ill-treated heroine (by step-mother and step-sister)—Heroine must wear cloak of crow's feathers to hide her beauty—**Mannikin aid**—**Magic dresses** procured by blowing pipe in forest—**Meeting-place (church)**—**Threefold flight**—[**Pitch-trap**]—**Lost shoe**—**Shoe marriage test**—Heroine hides in oven—**Animal witness (bird)**—**Happy marriage**—Heroine shows kindness to step-mother.

Ibid. (From South Småland.) 115

"ASKE-PJESKE."

Ill-treated heroine (by step-mother)—Task, to prepare peas—Task-performing animal (bird)—Magic dress, dropped by eagle—**Meeting-place (church)**—Prince throws (1) white silk glove, (2) second glove, (3) gold apple into heroine's lap—**Three-fold flight—Lost shoe—Shoe marriage test—Mutilated foot—Animal witness (bird)—Happy marriage.**

Ibid. (From South Småland.) 116

As above—Heroine hidden in bath-room—**False bride—Animal witness (bird)—Happy marriage.**

Ibid. (From South Småland.) 117

"FRÖKEN SKINN-PELS RÖR I ASKAN" (Miss Skin-cloak rakes in the Ashes).

Ill-treated heroine (by step-mother)—Menial heroine (tends cattle)—**Helpful animal (white bear)**—Magic gold pipe for heroine summons bear at will—Snares set to entrap bear—**Heroine flight** on helpful animal through silver, gold, diamond forests—Heroine disobeys and plucks leaf in each, causing pursuit by wild beasts—Bear bids heroine slay him; throw carcase into fountain—**Heroine disguise** (bear-skin)—**Menial heroine** (kitchenmaid at palace)—Golden pipe brings Pysslings to prepare dinner and give **Magic dresses—Meeting-place (church)—Lost shoe—Shoe marriage test—Happy marriage.**

Ibid. (From Upland.) 118

"KRÅKNÄBBA-PELSEN" (Crow's-nib Cloak).

Ill-treated heroine (by step-mother)—Menial heroine (tends cattle)—**Helpful animal (black ox)—Ear cornucopia**—Heroine sent to fetch step-mother's axe, finds three doves on it. They begift her. Gold ring falls from her mouth when she speaks;

she grows fairer and fairer; will marry a king—Step-daughter sent for axe, curses doves. They punish her. Frog springs from her mouth; she grows fouler and fouler; nose grows longer and longer, like crow's nib. She makes cloak to cover it, which heroine steals—**Heroine flight** on helpful animal. Obstacles to troll-wife's pursuit; forest, lake, mountain—**Menial heroine** (stair-sweeper at palace)—**Magic dresses** from ox—**Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test—Animal witness** (bird)—**Happy Marriage**—Heroine requested to cut black ox in three, releasing enchanted prince.

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119 *Ibid.* (From Upland.)

"KRÅKSKINNS-MAJA."

Ill-treated heroine (by step-mother and step-sisters)—Girls bidden to palace for king's son to choose bride. Sleeping draught given to heroine. She sets out on waking. Step-sisters meet (1) apple, (2) pear, (3) plum complaining of cold, and bid driver lash them with whip. Heroine afterwards meets the same; puts each in her bosom—**Heroine disguise** (crow-skin cloak)—**Menial heroine** (kitchenmaid at palace)—**Magic dresses** from apple, pear, plum—**Meeting-place (church)—Threefold flight—Lost shoe—Shoe marriage test**—All girls sit behind curtain and put out one foot—**Happy marriage.**

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120 TURIAULT, *Etude sur le langage Créole de la Martinique*, p. 219.

"CENDRILLON."

Ill-treated heroine (by step-mother and step-sisters)—Menial heroine—Hearth abode—Fairy aid—Magic dress—Carriage, etc., provided by means of transformations—**Meeting-place (ball)—Flight—Lost shoe—Shoe marriage test—Happy marriage.**

J. TVEDT, *Hornbäk Hjemmet og Skolen, Ugeblad for Börn og Ungdom*, 1873. No. XXXII, p. 273. (Said to have been communicated by narrator's grandfather; apparently retold from Asbjörnsen's tale in *Nor*, No. I.—Moltke Moe.) 121

Parents too poor to provide skirt for daughter, hollow out oak tree for petticoat; die, leaving cat and dog for son and daughter. Heroine takes the cat. [Story proceeds like No. 11.]

VISENTINI, *Fiabe Mantovane*. Torino, Roma, 1879. No. XLV, pp. 202-205. 122

"LA CENERENTOLA."

Ill-treated heroine (by sisters)—Menial heroine cooks fish for sisters' supper, who then go to ball. Little tench, for heroine's supper, jumps into sink and becomes transformed into lovely lady—**Fairy aid—Magic dresses—Meeting-place (ball)—Three-fold flight**—Money and (third time) **shoe** thrown to pursuers—**Shoe marriage test—Happy marriage.**

Volkskunde, ii, 203.

"VAN DEN KONING EN VAN JENNE ZIJN ZOET LIEFKEN" (The Story of the King and of Jenny his true Love). 123

Ill-treated heroine (by mother and elder sisters)—Menial heroine, called "Sloddeken-vuil" (little dirty-slut)—Always fine weather when heroine goes to mind sheep; always wet when elder sister goes. Heroine gives bread to old man, who in return draws a sheep, and bids her knock at it when she wants food. Next day he draws a tree which, when tapped, will give **Magic dresses**, and a carriage and eight—**Task (to polish a heap of old iron)**; performed by angels—**Meeting-place (ball)—Task (grain collecting)**; performed by angels—**Meeting-place (ball)**—King takes one of heroine's shoes (**Lost shoe**)—**Shoe marriage test—Mutilated feet (two sisters')—Animal witness (bird)—Villain Nemesis—Happy marriage.**

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124 VID VULETIĆ-VUKASOVIĆ (Unpublished Story from Spalatro, Dalmatia, contributed by).

"LA CUZZA TZENERE."

Mother and three daughters are spinning; whosoever drops spindle thrice, to be killed and eaten by others—**Slaying of mother**—Bones collected by heroine and buried under hearth—**Ill-treated heroine (by elder sisters)**—**Hearth abode**—**Tasks, grain-sorting** — Magic aid from bones—**Task-performing** (1) **birds**, (2) **chickens**, (3) **mice**—**Magic dresses**—**Meeting-place (ball)**—**Threefold flight**—Pursuers detained with scattered gold—**Pitch-trap**—**Lost shoe**—**Shoe marriage test**—**Happy marriage.**

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125 WALDAU, *Böhmisches Märchenbuch.* Prag, 1860. Pp. 638-655.

"THE THREE SISTERS."

Ill-treated heroine (by mother and elder sisters) — Gifts from father; heroine asks for whatever hits his hat on way home; gets three nuts, which she lets fall into well. Frog restores them; tells her they contain **Magic dresses**—**Meeting-place (church)**—Pear-tree cut down because heroine pretends to have spied thence—**Three-fold flight**—**Trap**—Prince has road strewn with fir-trunks—**Lost shoe**—Beggar tells where heroine lives—**Shoe marriage test**—**Mutilated feet**—**False brides**—**Animal witness (dog)**—**Happy marriage**—Father fetches nuts from same tree for elder daughters, who are strangled by snakes which nuts contain. Earth swallows corpses. **Villain Nemesis.**

J. STORM WANG, *Ti Norske Eventyr.* Throndhjem, 1868.

"GULDHANSKA" (Golden Glove).

[A second-hand translation of "Finette Cendron".]

(See No. 56.)

F. WOLF, *Proben Portugiesicher und Catalanischer Volksromancen.* Wien, 1856. P. 43.

"ASCHENPUTTEL."

(See Milá y Fontanals, No. 76.)

K. W. WOYCICKI, *Polish Fairy Tales*. Warsaw, 1850. Vol. ii, p. 52. 126

"THE OAK-TREE AND THE SHEEPSKIN."

Ill-treated heroine (by father)—Heroine flight—Heroine disguise (sheepskin)—**Menial heroine—Task** (**grain-sorting**) set by royal mistress—**Task-performing animal** (**doves**)—Heroine meets prince in forest, gives him his dropped whip and he strikes her with it. She then goes to oak-tree and gets **Magic dresses**, carriage and servants—**Meeting-place** (**church**)—**Token objects** (heroine tells prince's servant she comes from "Pick-up-Whip", and, on second occasion from "Gold-ring", having in the meantime restored lost ring to prince in forest and been repulsed by him)—**Pitch-trap—Lost shoe**—Search for owner—**Animal witness** (white doves remind prince who picked up whip and gold ring)—**Happy marriage.**

WRATISLAW, *Sixty Folk-tales* (Southern Slavonians: Bulgarian Stories). London, 1880. Story No. XXXVII, pp. 181-86. 127

"CINDERELLA."

White-bearded old man warns girls, who are spinning and telling tales, against dropping spindle into chasm. Heroine drops hers, transforming mother into cow—**Ill-treated heroine** (**by step-mother**) — **Task, spinning** — **Transformed mother help** — Spy on heroine—**Slaying of helpful animal**—Eating taboo—**Revivified bones—Help at grave—Menial heroine—Hearth-abode—Task, grain-sorting—Task-performing animal** (**birds**)—**Magic dresses** — **Meeting-place** (**church**) — **Three-fold flight** — **Lost shoe—Shoe marriage test—Animal witness** (**cock**), reveals heroine under trough—**Happy marriage—Villain Nemesis**

ZINGERLE, *(Tirols) Kinder- und Hausmärchen*. Innsbrück, 1852. Story No. XXIII, pp. 130-39. 128

"THE THREE SISTERS."

Ill-treated heroine (**by elder sisters**)—**Menial heroine—Angel aid—Magic dresses—Meeting-place** (**ball**)—**Three-fold flight**—

Pursuers detained third time with gold and gold shoe—**Shoe marriage test**—**Mutilated feet**—**False brides**—**Animal witness** (bird)—**Happy marriage.**

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129 *Zbiór wiadomości do antropologji Krajowej* (Collection de matériaux pour l'anthropologie nationale), 15 vols. Cracow, 1877-92. Vol. xii, pp. 45-48. (From Nowogródek, Government of Minsk.)

"THE ORPHAN AND THE FAIRY."

Ill-treated heroine, outcast by cousins—**Heroine disguise** (**pigskin cloak**)—Heroine takes service with fairy, who discharges her for curiosity, but begifts her—**Menial heroine** (scullion at palace)—Heroine takes (1) boots, (2) water to king's son; he strikes her—**Magic dresses**—**Meeting-place** (**church**)—**Threefold flight**—**Pitch trap**—**Lost shoe**—**Shoe marriage test**—**Happy marriage.**

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130 *Ibid.*, vol. v, pp. 230-32. No. XXXV. "Conte des montagnards polonais des Beskides (Gallicie)." (From Skawa in Myslenice near Cracow.)

Mother turns three daughters out into forest. Two elder go to castle—**Menial heroine** serves Ogress; murders her; lives with sisters as cook—**Magic dresses** from magic steed—**Meeting-place** (**ball**)—**Flight**—**Wax trap**—**Lost shoe**—**Shoe marriage test**—**Mutilated feet** (elder sisters')—**Happy marriage**—**Villain Nemesis**—Sisters kill themselves out of vexation.

B.—CATSKIN.

Archiv für Slavische Philologie. Berlin, 1877. Vol. ii, pp. 622-3. 131

Death-bed promise—Deceased wife's resemblance (star on brow) **marriage test—Unnatural father—Grandmother aid—Counter-tasks—Magic dresses—Heroine disguise** (mouse-skin dress)—Father deluded by ducks' splashing—**Heroine flight**—Hunting prince finds heroine; takes her to palace—**Menial heroine** (goose-herd)—**Meeting-place** (fête)—**Token objects named**—[**Threefold flight**]—**Lovesick prince—Recognition food,** contains ring given at ball—**Happy marriage.**

Ibid. Variant from Mikuličić. Pp. 23-28. 132

"POPELJUHA ZAVALJUHA."

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Sun aid—Counter-tasks—Magic dresses—Father deluded with ducks' splashing—**Heroine disguise** (as beggar)—**Heroine flight—Menial heroine** (cinder-girl at palace)—**Meeting-place (ball)—Token objects named**—[**Threefold flight**]—**Lovesick prince—Recognition food,** contains half of ring given at ball—**Happy marriage.**

Ibid. Variant from Valjavec. No. XII. Pp. 44-47. 133

Unnatural father—Help at mother's grave—Counter-tasks—Magic dresses—Devil aids father—**Heroine disguise** (wooden figure)—**Heroine flight**—Heroine dwells three years with *Vilas* in the forest; leaves them, and meets three princes—**Menial heroine** (cinder-girl at court of eldest prince)—[**Meeting-place—Lovesick prince**]—**Recognition food,** contains ring—**Happy marriage.**

134 *Archivio per lo Studio delle Tradizioni popolari*, vol. i, pp. 190-195. Palermo, 1882.

"La Ciabattina d'oro" (The Little Gold Shoe).

Death-bed promise—Deceased wife's shoe marriage test—Unnatural father—Old woman aid—Counter-tasks—Magic dresses—Heroine's hiding-box (an invisible chest which travels at command)—**Heroine disguise (pig-skin)—Heroine flight**—Heroine taken to king's palace to mind poultry—**Menial heroine**—Prince threatens heroine with (1) bridle, (2) boots, (3) shovel—**Meeting-place (ball)—Token objects named—Three-fold flight**—Heroine quest by prince, who takes with him cakes made by queen, also heroine's cake containing ring given at ball—**Recognition food**—Return of prince—**Heroine discovered** (through key-hole)—**Happy marriage.**

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135 Variants of the above.[1] *Ibid.*, pp. 196-200.

I. "Maria di legno." (From Pratovecchio.)

Death-bed promise—Deceased wife's jewels marriage test—Unnatural father—Governess aid—Counter-tasks—Magic dresses—Heroine demands white horse: wears its skin. **Heroine disguise—Heroine flight**—Hunting prince takes heroine to palace; calls her Ugly Beast. Strikes her with shovel, tongs, and saddle—**Meeting-place (feast)—Token objects named—Love-sick prince—Recognition food—Heroine discovered** (prince looks through key-hole)—**Happy marriage.**

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136 II. "La Margofa di legno." (From Garfagnana-Estense.)

Deceased wife's ring marriage test—Unnatural father—Counter-tasks—Magic dresses—Heroine disguise (wooden figure)—Heroine flight—Hunting prince takes heroine to palace. She lives in kitchen; says she is called wooden lady—Prince beats her with (1) shovel, (2) tongs, (3) bellows—**Meeting-place (ball)—Token objects named—Love-sick prince—Recognition food—Happy marriage.**

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[1] See note 1.

III. "PELLICCIOTTO."[1] (From Florence.) 137

Heroine, a lord's daughter, sets out to seek fortune—**Fairy aid**—**Heroine disguise** (man's clothes and big cloak)—**Menial heroine** (stable-boy to King of Portugal); called "Ugly-Skin"—Forgets king's (1) stirrup, (2) whip, (3) bridle; is hit with these objects—**Magic dress** (obtained by fairy wand)—**Meeting-place (ball)**—**Token objects named**—**Three-fold flight**—Pursuers detained by (1) confetti, (2) money, (3) great smoke—**Love-sick prince**—Queen's cakes burned; heroine's substituted—**Recognition food**—**Heroine discovered** (prince tears off husk)—**Happy marriage.**

IV. "ZUCCHETTINA."[1] (From Florence.) 138

Woman gives birth to gourd; exposes it in forest, not knowing lovely girl is inside—Prince finds talking gourd, takes it home. When refusing to take "Little Gourd" to ball, gives her (1) whip, (2) kick, (3) slap. (**Magic dresses**)—**Meeting-place (ball)**—**Token objects named**—**Three-fold flight**—**Love-sick prince**—**Recognition food** (contains presents given at ball)—**Happy marriage.**

V. "LA DONNINA DI LEGNO." (From Florence.) 139

Counter-tasks (wooden-case, three dresses, and bird Verderrio) from father—**Menial heroine**, lives in king's hen-house. Hens sing of her loveliness—**Meeting-place (ball)**—**Flight**—Pursuers blinded with sand and quattrini—**Love-sick prince**—**Recognition food** (contains presents given at ball)—**Happy marriage.**

VI. "MONA CATERINA."[1] (From Florence.) 140

Heroine seeks her fortune—**Fairy aid**—**Heroine disguise** (old woman's skin)—Fairy gives magic wand and three nuts. Heroine sits opposite palace; cracks nut which contains tiny men. She will not sell them to queen, but asks to be engaged at palace. She cracks second nut, containing tiny horses. Queen wants them, but won't engage old woman. She cracks third nut containing coach; queen hires her as goose-girl—**Menial heroine**—

[1] See note 1.

Geese sing of her beauty. King watches her bathing and falls in love—**Love-sick prince**—Prince insists on being fed by old woman (heroine) who purposely soils his face. She agrees to marry him if no one is told that she is not ugly old woman—**Happy marriage.**

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141 VII. "La Giorgia"[1] (From Pratovecchio.)

Heroine sets out to see the world—**Heroine disguise** (skin of corpse obtained from grave-digger)—**Menial heroine** (goose-herd at palace)—Geese sing of her loveliness. Prince spies from behind hedge—**Love-sick prince**—**Recognition food** (heroine puts in royal signet ring, etc.)—**Happy marriage.**

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142 *Archivio*, ii, pp. 21-25. *Novelle popolari Sarde.*

I. "Maria Intaulata."

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Governess aid—Counter-tasks—Magic dresses—Heroine disguise (wooden dress)—Heroine flight—Menial heroine—Meeting-place (ball)—Token objects named—Threefold flight—Love-sick prince—Recognition food—Heroine discovered—Happy marriage.

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143 II. "Maria Intauradda." *Ibid.*, pp. 27-31.

Deathbed promise—(Deceased wife's ring test)—Unnatural father—Fate aid. Heroine's fate, or fortune, hears her lament and assists her—**Countertasks—Magic dresses** (supplied by devil, as gentleman)—**Heroine disguise (wooden dress)—(Heroine flight)**; her fate transports her to house of another king—**Menial heroine (has charge of horses in stable)**—Says her name is "Mary Wainscotted"—King's son threatens her with (1) spurs, (2) saddle, (3) whip—**Meeting place** (fête)—**Token objects named—Threefold flight** (fate transports her)—**Lovesick prince—Recognition food** contains diamond [ring] given heroine at third ball.—**Happy marriage.**

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[1] See note 1.

ATHANAS'EV (A. N.), *Russian Folk-tales.* Moscow, 1861. Part VI. Tale No. XXVIII. 144

Unnatural father—Dead mother help—Countertasks—Magic dresses—Heroine disguise—Outcast heroine (father, disgusted with heroine in pig-skin hood, drives her from home)—Hunting prince finds "Pig-skin Hood" in tree; takes her to palace—**Meeting-place (ball)—Three-fold flight—Pitch-trap—Lost shoe—Shoe-test**—Prince destroys pig-skin hood—**Happy marriage**—Heroine tells prince of **Deceased wife resemblance marriage test** to explain her disguise.

BAISSAC, *Le Folk-lore de l'Ile-Maurice.* Paris, 1888. No. XI, pp. 118-128. 145

"THE STORY OF PEAU D'ANE."

Unnatural father—Countertasks—Magic dresses—Fairy god-mother aid—Heroine demands skin of gold-ass—**Heroine flight—Heroine disguise** (ass-skin dress made by god-mother)—**Menial heroine** (goose-girl at palace)—Heroine must help cook for dinner-party—**Heroine discovered** by prince through key-hole. He bids her put his ring in cake; during party he pretends to be choked; prince to wed girl who can extract ring from his throat—**Happy marriage.**

BARTSCH, *Sagen, Märchen und Gebräuche aus Mecklenburg.* Wien, 1879. Vol. i, pp. 479-481. 146

"ASCHENPÜSTER."

Unnatural father—Counter-tasks—Magic dresses—Heroine disguise (crow mantle)—**Heroine flight** (magic. wand transports her)—**Menial heroine** (scullion) passes for a boy—**Meeting-place (ball)—Token objects named**—(boot, brush)—**Three-fold flight—Recognition food—Happy marriage.**

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147 GIAMBATTISTA BASILE, *Archivio di Litteratura popolare.* Naples (June 1883). Anno 1. No. VI. Pp. 42-43. (From Pomigliano d'Arco.)

"'O CUNTO D' 'A BELLA-PILOSA" (The Story of the Hairy Belle).

Heroine, like deceased mother, has hair and teeth of gold—**Unnatural father**—**Dead mother help at grave**—**Countertasks**—**Magic dresses** provided by devil—Father deluded by splashing of doves—**Heroine flight**—**Heroine disguise** (wolf's skin)—**Menial heroine** (gooseherd)—**Meeting-place** (**ball**)—**Twofold flight**—**Lovesick prince**—**Recognition food,** contains ring and bracelet given at balls—**Happy marriage.**

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148 *Ibid.* Anno 2. No. VII. (July 1884.) Pp. 51-53.

"'A RUMANZA D' 'I TRI BISTITI" (The Story of the Three Dresses).

Death-bed promise—**Deceased wife's ring marriage test**—**Unnatural father**—**Nurse aid**—**Countertasks**—**Magic dresses,** provided by devil—**Heroine's hiding box** (cage)—**Heroine flight**—**Heroine disguise** (fur dress—Magic dress inside out)—**Menial heroine** (poultry-herd)—**Meeting-place** (**ball**)—**Threefold flight**—Money thrown to detain pursuers—**Lovesick prince**—**Recognition food,** contains jewel and necklace given at ball—**Happy marriage**—Heroine's father enters palace disguised as goldsmith; is recognised by heroine. He drugs the household; attempts to throw heroine into boiling oil. She wakes and arouses sentinels—**Villain Nemesis.** Father thrown into boiling oil.

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149 BASILE, *Pentamerone*, translated by Liebrecht. Breslau, 1846. Second Day, 6th Tale. No. XVI, vol. i, pp. 206-218.

"THE SHE-BEAR."

Death-bed promise—**Deceased wife's resemblance marriage test**—**Unnatural father**—**Old woman aid**—Magic chip in mouth transforms heroine into bear—**Heroine flight**—Hunting prince takes bear to palace garden. Sees her from window in form of

lovely maiden—**Love-sick prince**—Queen orders death of bear whom servants spare and take to forest. Prince goes in search of bear, makes her tend him in illness. Persuades her to kiss him. Chip falls from her mouth. Re-transformation—**Happy marriage.**

BUSK, *Folk-lore of Rome*. London, 1874. Pp. 84-90. 150

"MARIA WOOD" (2nd version).

Death-bed promise — Deceased wife's shoe marriage test — Unnatural father — Counter-tasks — Heroine's hiding-box (wooden figure)—**Flight**—Hunting prince finds heroine; takes her to palace—**Menial heroine—Meeting-place (ball)—Magic dresses—Token objects thrown** (Prince strikes heroine with whip, boot, and hand)—**Three-fold flight—Love-sick prince—Recognition food** (ring given at first ball)—**Happy marriage.**

CAMPBELL, *Popular Tales of the W. Highlands*, i, pp. 219 ff. 151
No. XIV.

"THE KING WHO WISHED TO MARRY HIS DAUGHTER."

Deceased wife's clothes marriage test—Unnatural father—Foster-mother aid—Counter-tasks—Magic dresses—Heroine's hiding-box—Heroine put to sea in chest; rescued by herd—**Menial heroine—Meeting-place** (sermon)—**Threefold flight—Lost shoe—Shoe marriage test—Mutilated feet—Animal witness** (bird)—**Happy marriage.**

Ibid., vol. i, pp. 225 ff. No. XIV*a*. 152

"MARGERY WHITE COATS."

Deceased wife's clothes marriage test—Unnatural father—Uncle aid—Countertasks—Magic dresses—Heroine flight (on filly with magic bridle)—**Menial heroine**—Royal mistress throws basin of water at heroine—**Meeting-place (ball)—Token objects** (heroine says she comes from "Broken-basin Land", and afterwards, from "Candlesticks")—**Twofold flight—Lost shoe—Love-sick prince—Shoe marriage test—Mutilated feet—Happy marriage.**

153 CHUBÍNSKY, *Malorusskiya Skazki* (Tales of Little Russia). Petersburg, 1878. Pp. 73-76. No. XVIII.

"THE GIRL WITH THE LOUSE-SKIN CLOAK."

Unnatural father—Mother help at grave—Counter-tasks—Magic dresses—Heroine disguise—Heroine dresses nine dolls; speaks to them—**Heroine flight**—Seeks dead mother in other world; falls asleep; is found by gentleman, who makes her his servant—**Menial heroine—Meeting-place (church)—Threefold flight—Trap.** Monks pour oil at church entrance—**Lost shoes [Shoe marriage test]**—Search for owner of shoes. Heroine found asleep on stove—**Happy marriage.**

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154 COMPARETTI, *Novelline popolari Italiane.* Roma, Torino, Firenzo, 1875. Story No. LVII, pp. 244-253.

"ZUCCACCIA" (Ugly Gourd).

Death-bed promise—Deceased wife's ring test—Unnatural father—Nurse aid—Counter-tasks—Magic dresses—Heroine flight—Heroine disguise (pumpkin dress)—Prince takes heroine to palace—**Menial heroine—Token objects thrown—Meeting-place (ball)**—Heroine names shovel, whip, tongs—**Three-fold flight—Love-sick prince—Recognition food** (pin, ring, and miniature given at balls)—**Happy marriage**—Heroine makes herself known to father at wedding; forgives him.

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155 CORAZZINI, *I Componimenti minore della litteratura popolare nei principali dialetti.* Benevento, 1877. Pp. 437-439.

"U PADRE E A FIGLIA" (Father and Daughter).

Unnatural father—Confessor aid—Counter-tasks—Magic dresses—Heroine disguise (old woman skin)—**Heroine flight**—Devil claims father—Fairies endow heroine with beauty—**Menial heroine** (takes service with innkeeper; afterwards waits on king)—Heroine struck with (1) boot, (2) stocking, (3) garter—**Meeting-**

place (ball)—Token objects named—Threefold flight—Ashes thrown at pursuers—**Lovesick prince** (after second ball)—**Recognition food**, contains ring given at second ball—King leaves third ball before heroine; hides in house facing palace to watch—**Heroine discovered—Happy marriage.**

Ibid., p. 484.

(See Crane's "Maria Wood", No. 157, taken from this.)

COSQUIN, *Contes populaires de Lorraine*, vol. i, p. 273. 156

"THE GOLDEN BULL."

Death-bed promise—Deceased wife resemblance marriage test—Unnatural father—Godmother aid—Counter-tasks—Heroine demands a golden bull; secretly persuades jeweller to make it hollow—**Heroine's hiding-box—Surprise rencontre**—During absence of prince, his father taps bull; heroine deceived, comes forth—Prince's fiancée throws heroine into pit. She is delivered by charcoal-burners—**Happy marriage—Villain Nemesis** (fiancée burnt).

CRANE, *Italian Popular Tales*. London, 1885. No. X, pp. 48-52. 157

"FAIR MARIA WOOD."

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Counter-tasks (not set till wedding-day)—**Magic dresses—Heroine disguise** (wooden dress)—**Heroine flight**—Heroine dons wooden dress, throws herself into river and floats. Gentleman rescues her and takes her home as servant to his mother—**Meeting-place (ball)**—Gentleman beats heroine twice for asking to go to ball—**(Token objects)—Three-fold flight—Love-sick prince—Recognition food** (ring given at third ball)—**Happy marriage.**

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158 DOZON, *Contes Albanais.* Paris, 1881. Pp. 41-48.

"LES SOULIERS."

Death-bed promise—Deceased wife's shoes marriage test—Unnatural father—Countertasks—Heroine demands two large candlesticks; hides inside one—**Heroine's hiding-box** sold to prince—Heroine comes out at night, eats prince's food and rubs his hands—**Surprise rencontre—Happy marriage**—Prince goes to war. Heroine discovered by mother of prince's fiancée, and thrown in bed of nettles. Old woman delivers heroine and takes care of her. Prince returns; falls ill; will only eat vegetables. Old woman brings some herbs in which heroine has hidden wedding-ring. **Recognition food**—Prince visits old woman; discovers heroine under kneading-trough—Breaks engagement to fiancée.

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159 FINAMORE, *Tradizioni popolari Abbruzzesi.* Lanciano, 1882. No. III, pp. 13-19.

"LU ZÒCCHELE DE LÉGNE.

Death-bed promise—Deceased wife's wedding-ring marriage test—Unnatural father—Governess aid—Counter-tasks—Magic dresses (provided by merchant whom father meets and who asks what is amiss)—**Heroine disguise** (wooden figure)—Father made to fall into well—**Heroine flight**—Hunting prince finds heroine; takes her to palace—**Menial heroine** (gooseherd)—Geese sing in praise of her beauty—**Meeting-place** (ball)—**Three-fold flight**—Money scattered on third night to hinder pursuit—**Love-sick prince—Recognition food—Heroine discovered—Happy marriage.**

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160 GONZENBACH, *Sicilianische Märchen.* Leipzig, 1870. No. XXXVIII, vol. i, pp. 261-69.

"BETTA PILUSA."

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Father-confessor aid—Counter-tasks—Magic dresses, provided by devil—**Heroine disguise (pig-skin)—Heroine flight**—Father deceived by splashing of doves in heroine's basin—

Hunting prince finds heroine, takes her to hen-house—**Menial heroine**—**Meeting-place (ball)**—**Three-fold flight**—Pursuers detained by scattering jewels—**Recognition food.** Cook's loaves are burnt. Heroine's loaves contain presents received at balls—Prince forsakes fiancée—**Happy marriage.**

GRIMM, *Household Tales.* London, 1884. Tale No. LXV, vol. i, pp. 277-282. 161

"ALLERLEIRAUH."

Death-bed promise—Deceased wife resemblance marriage test—Unnatural father—Counter-tasks—Magic dresses—Heroine flight—Heroine disguise—Allerleirauh found in tree and carried off by king—**Menial heroine—Meeting-place (ball)—Three-fold flight—Recognition food**—(Gold ring, gold reel, and gold spinning-wheel in soup)—Prince puts ring on heroine's finger at third ball—Heroine flings disguise over ball-dress; omits to blacken one finger—**Recognition** (by means of ring on white finger)—**Happy marriage.**

GRUNDTVIG, *Gamle danske Minder i Folkemunde, etc.* Copenhagen, 1857. Story No. VII, pp. 30-35. 162

"DEN LILLE RÖDE KO" (The Little Red Cow).

Unnatural father—Helpful animal (red cow)—**Heroine flight** on red cow. Cow hides in sand-pit; bids heroine seek employment at palace—**Menial heroine** (kitchen-maid)—**Magic dresses** from cow—**Meeting-place** (church)—**Threefold flight—Lost shoe—Shoe test—Happy marriage**—Red cow is an enchanted princess.

PROF. S. GRUNDTVIG'S Unpublished Collection. (From Vendsyssel, Jutland.) 163

"PUSSEL I SKINDKJOLEN" (Pussel in the Skin-gown).

Unnatural Father—Countertasks—Magic dresses—Heroine disguise (skin-gown)—**Heroine flight—Menial heroine** (kitchen-maid)—**Meeting-place (church)—Threefold flight—Lost shoe—Happy marriage.**

164 *Ibid.* (From Zealand.)

"DEN LILLE SKO" (The little Shoe).

Unnatural father—Old woman aid—Countertasks—Magic dresses—Heroine disguise (as poor girl)—**Heroine flight—Menial heroine** (kitchen-maid)—**Meeting-place** (church)—**Threefold flight—Lost shoe**—Heroine quest—**Happy marriage**—Father attends wedding.

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165 GUBERNATIS, *Le Novelline di Santo Stefano.* Torino, 1869. No. III, pp. 19-21.

"IL TROTTOLIN DI LEGNO" (The Wooden Top).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Old woman aid—Countertasks—Magic dresses—Heroine flight (in wooden top)—Marquis buys **Heroine's hiding-box**—Heroine waits on him; strikes him with (1) tongs, (2) broom, (3) shovel, for refusing to take her to ball—**Meeting-place (ball)—Token objects named—Three-fold flight—Heroine discovered—Happy marriage.**

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166 J. G. VON HAHN, *Griechische und albanische Märchen.* Leipzig, 1864. Story No. XXVII, vol. i, p. 191.

'ALLERLEIRAUH."

Unnatural father—Father puts enigmatic question to bishop, and tells daughter he has sanctioned marriage—**Counter-tasks—Magic dresses—Heroine flight**—Heroine demands deep pit to be dug; gets into this, and earth opens further to receive her. Wears animal's fell—**Heroine disguise**—Hunting prince finds heroine, and takes her to palace as gooseherd—**Menial heroine—Meeting-place (ball)—Threefold flight**—Ducats scattered to detain pursuers—**Lost shoe—Shoe test**—Heroine brings water to prince, who sees magic dress through slit in fell—**Happy marriage.**

Ibid., vol. ii, p. 225. Variant of Story No. XXVII. 167

"ALLERLEIRAUH" (second version).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Fate aid—Counter-tasks—Magic dresses (furnished by devil)—Heroine stipulates to go unseen to bath; assisted by Fate escapes to cave. **Heroine disguise**—Lives there for six years.—Steals food from hunting prince, spoiling remainder with salt. On the third occasion prince discovers her in hairy dress, and takes her to palace. She remains speechless—**Meeting-place (wedding)**—**Threefold flight**—Money scattered to detain pursuers—**Love-sick prince—Recognition food** (ring, watch, and string of pearls given at weddings). Prince cuts off heroine's hairy disguise—[**Happy marriage.**]

IMBRIANI, *La Novellaja Fiorentina*, republished with *La Novellaja Milanese*, Livorno, 1877. Variant to Story No. XI (in Milanese dialect), pp. 158-162. 168

"LA SCINDIROEURA."

Unnatural father—Counter-tasks—Magic dresses—Heroine demands talking goose which she puts in basin of water and which replies for her when father calls—**Heroine disguise** (a large cloak)—**Heroine flight—Menial heroine—Hearth abode—Meeting place (ball)—Twofold flight** (heroine does not attend third ball; has stolen prince's ring at second)—**Love-sick prince—Recognition food—Happy marriage**—Anon prince seeks heroine's father.

VUK KARAJICH, *Serbian Folk-tales*. No. XXVIII. 169

"HOW AN EMPEROR'S DAUGHTER WAS TURNED INTO A LAMB."

Deathbed promise—Deceased wife's ring marriage test—Unnatural father—Heroine stabs herself; is restored to life by father's flute-playing, as directed by enchantress—Heroine cuts off left hand and burns right in fire. Hands are restored by magic herb—Heroine is guarded, but seizes staff on which is written "Touch me not", and is transformed into lamb. Enchantress is powerless to remove spell.

170 PATRICK KENNEDY, *Fireside Stories of Ireland*, 1875, pp. 81-87.

"THE PRINCESS IN THE CATSKINS."

Unnatural father—Fairy aid (in shape of filly)—**Countertasks—Magic dresses—Heroine disguise** (cat-skin dress)—**Heroine flight**—Hunting prince finds heroine in forest; takes her to palace—**Menial heroine**—Prince orders heroine to bring him (1) basin and towel, (2) hot water and towel, (3) needle and thread, that he may observe her—**Meeting-place (ball)**—Recognition of heroine by means of ring placed by prince on her finger at third ball—**Happy marriage.**

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171 KHUDYAKOV, *Velikorusskiya Skazki.* Moscow, 1860. Part II, p. 68. No. LIV.

"PERENOVOE CHUDO" (The Wonder of Wonders).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Heroine's hiding-box (bedstead with secret drawer); sold to prince—**Surprise rencontre**—Prince clothes heroine in "wonder of wonders". His mother omits to feed her during his absence. Heroine runs away; climbs tree overhanging well—Three daughters of sacramental-wafer-maker see heroine's reflection, think it their own, and refuse to draw water. Mother goes to well; calls heroine down—**Love-sick prince—Recognition food** (wafer made by heroine and having impression of her ring on it)—**Happy marriage.**

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172 KHUDYAKOV, *op. cit.* Part II, p. 70. No. LV.

"MASHKA SOPLIVKA" (Mary the Smutty-nosed).

Death-bed promise—Deceased mother's ring marriage test—Unnatural brother—Heroine flight—Heroine found in hollow tree and taken by children to their parents—**Meeting-place (feast)**—Heroine struck with (1) boot, (2) towel, (3) looking-glass—Magic equipage from hollow tree—**Token objects named—Happy marriage.**

O. KOLBERG, *Lud. Krakowskię.* (The People, Province of Cracow.) Vol. iv, pp. 56-60. 173

"KROLEWNA KOCIE OCZY" (Princess Cat's-eyes).

Unnatural father—Heroine possesses five **Magic dresses**—**Heroine disguise** (dress of cat's-eyes)—[**Heroine flight**]—**Menial heroine** (at palace)—**Meeting-place** (**church**)—[**Flight**]—Search for heroine—**Love-sick prince**—**Recognition** [food]—**Happy marriage.**

FRIEDRICH S. KRAUSS, *Sagen und Märchen der Südslaven.* Leipzig, 1883-1884. Vol. ii, p. 339. No. 138. 174

"VOM KAISER, DER SEINE EIGNE TOCHTER HEIRATHEN WOLLTE."

Death-bed promise—**Deceased wife's resemblance marriage test**—**Unnatural father**—**Old woman aid**—**Counter-tasks**—**Magic dresses**—**Heroine disguise** (mouse-skin dress)—**Heroine flight**—Father deluded by splashing of ducks in bath—Hunting prince discovers heroine in hollow tree—**Menial heroine** (**goose-girl**)—**Meeting-place** (**ball**)—**Token objects named**—**Threefold flight**—**Lovesick prince**—**Recognition food**, contains ring given at third ball—**Heroine discovered**—**Happy marriage**—Heroine's daughter, like herself, has star on brow—Heroine visits father—Old woman rewarded—Minister, who sanctioned marriage with daughter, beheaded.

E. T. KRISTENSEN, *Jyske Folkeminder V.* Æventyr fra Jylland Köbenhavn, 1881. No. IV, pp. 38-45. 175

"DEN RÖDE KO" (The Red Cow).

Death-bed promise—**Deceased wife's clothes marriage test**—**Unnatural father**—Heroine goes to drown herself—**Old woman aid**—**Countertasks**—Gown of crows' bills—**Helpful animal**—(red cow)—**Heroine flight** on red cow—They pass copper, silver, gold forests. Spite of warning heroine plucks a leaf in each, causing three bulls to appear and fight cow, who is each time victorious. Cow stays on green hill; sends heroine to palace—**Menial heroine** (cook)—**Meeting place** (**church**)—Cow does

kitchen-work—Heroine wears crows' bill gown; on leaving she throws behind her (1) copper, (2) silver, (3) gold leaf—**Threefold flight—Lost shoe—Shoe marriage test—Mutilated feet—Happy marriage**—Father attends wedding.

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176 LEGRAND, *Recueil des Contes populaires Grecs.* Paris, 1881. No. XXV.

"XYLOMARIE."

Death-bed promise—Deceased wife's clothes marriage test—Unnatural father—Counter-tasks—Magic dresses—Heroine disguise (wooden sheath)—**Heroine flight**—Hunting prince takes heroine to palace. She will only eat human food. Queen hits her with gridiron, furnace besom, bobbin—**Meeting-place (wedding)—Token objects named**—Heroine takes, (1) ring, (2) watch and chain, (3) watch from prince, whilst he sleeps—**Threefold flight—Love-sick prince—Recognition Food—Heroine discovered—Happy marriage.**

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177 LUZEL, *Contes pop. de Basse Bretagne.* Paris, 1887. Vol. iii, pp. 247-261. No. V.

"LA FILLE DU ROI D'ESPAGNE."

Deceased wife's resemblance and wedding clothes marriage test—Unnatural father—Old woman aid—Counter-tasks—Magic dresses—Heroine disguise (as servant)—**Heroine flight—Menial heroine** (swineherd)—**Heroine discovered** thrice in forest by hunting lord; she doffs magic dress ere he reaches her—Young lord hides at neighbouring farm, goes to bed in dark corner, and feigns to be poor sick woman; farmer's wife does his bidding. He is visited in turn by three young ladies from castle, one of whom he was to select as bride. Each makes confession to him; the first has abandoned her one child, the second her two children, the third her three children. Fourth day swineherd brings food from castle; tells supposed old woman who she is. Young lord goes home; sups alone with three young ladies, flogs them, denounces them, sends them to their homes. Calls swineherd, tells of her revelation to him—**Happy marriage.**

FR. MASPONS Y LABROS, *Lo Rondallayre* (Quentos populars Catalans). Part II. Barcelona, 1872. No. XVI, pp. 72-75. 178

"LA PELL D'ASE" (The Ass's Skin).

Death-bed promise—Deceased wife's resemblance marriage test—Unnatural father—Old woman aid—Heroine dresses in ass-skin, and makes herself dirty, but fails to repulse father—**Counter-tasks—Magic dresses—Heroine disguise—Heroine flight—Menial heroine** (goose-girl at king's farm)—Heroine at river-bank doffs disguise and puts on finery. Geese in their admiration will not feed; grow thinner daily. Prince hears them sing about lovely lady; goes to spy—**Heroine discovered**—Prince seeks her vainly after this; takes her ring from her room—**Lovesick prince—Ring marriage test—Happy marriage.**

Ibid. Part III. Barcelona, 1875. I, p. 111. 179

Unnatural father—Priest aid—Counter-tasks—Magic dresses—Heroine's hiding-box—Heroine flight—Prince buys chest containing heroine—**Surprise rencontre**—Prince goes to war; bids servants take food to his room as usual. They spy heroine through key-hole; cast her into a pit of thorns, and sell chest. Peasants deliver heroine and make her tend swine. Prince returns, seeks heroine in vain, falls ill. King offers reward for cheering prince. Swineherd appears, is recognised by ring—**Happy marriage.**

Mélusine, t. iii. (1886.) Col. 404-5. 180

"PEAU D'ANE."

(NOTE—The beginning of the story is missing.)

Two sisters buy donkey; the one in love with king's son wears its skin—**Heroine disguise (ass-skin)—Menial heroine (turkey-girl)—Heroine discovered** by hunting prince. Chaffinch warns her—**Lovesick prince—Recognition food,** contains heroine's ring—**Ring marriage test—Happy marriage.**

181 PROF. MOLTKE MOE'S Unpublished Collection.

"TRÆKLATRA" (Wood-Clatter).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Counter-tasks—Magic dresses—Heroine disguise (wooden cloak)—Heroine flight—Menial heroine (at palace)—Heroine carries water, towel, handkerchief, to king—**Meeting-place** (church)—**Token objects named—Threefold flight—Lost shoe—Shoe marriage test—Happy marriage.**

Ibid. (From Flatdal.)

182 "JENTEN MED KRAAKESKINDSKJOLEN" (The Girl with the Crowskin Cloak).

Unnatural father—Old woman aid—Counter-tasks—Magic dresses—[Heroine disguise (crowskin cloak)]—Heroine flight—Menial heroine (scullery-maid at palace)—**Meeting-place** (church)—**Threefold flight—Lost shoe—Shoe marriage test—Happy marriage.**

DE NINO (ANTONIO), *Usi e costumi abruzzesi.* Firenze, 1883. Vol. iii, pp. 90-98. No. XVII.

"ZE' SUVERINA" (Dame Cork).

183 **Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Fairy aid—Countertasks—Magic dresses—Heroine disguise** (cork dress)—**Heroine flight** (after wedding)—Father deluded by splashing of pigeons in water—Heroine in cork dress thrown by fairy into sea; found by prince and taken as curiosity to palace; called "Dame Cork"—**Menial heroine** (gooseherd)—Every Sunday heroine doffs disguise, dons magic dress, climbs into tree and combs hair, from which fall golden pips which geese peck. They sing round tree. Prince on way to ball meets heroine; throws (1) boot, (2) shovel, at her, (3) hits her, for asking where he is going—**Meeting-place (ball)—Token objects named—Threefold flight**—Handful of ashes thrown in the air turns to mist and hinders pursuit—**Lovesick prince—Recognition food** (contains ring given at third ball)—**Happy marriage.**

PEDROSO, *Portuguese Folk-tales* (F.-L. Soc.). London, 1882. No. XVI, pp. 66-72. 184

"THE PRINCESS WHO WOULD NOT MARRY HER FATHER."

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Old woman aid—Counter-tasks—Magic dresses—Heroine disguise (wooden dress)—**Heroine flight—Menial heroine**—Calls herself Maria do Pau—King watches heroine in magic dress tending ducks, and hears her sing that she is a king's daughter. Heroine, disguised, asks permission to go to feast; king throws at her (1) boots, (2) towel, (3) walking-stick—Magic wand provides carriage for heroine—**Meeting place (feast)—Token objects named**—Money thrown to guards—**Threefold-flight—Heroine discovered**—King sees through key-hole heroine doing embroidery; asks her, when waiting on him, to embroider him shoes. She pretends she cannot—**Surprise rencontre—Happy marriage.**

PERRAULT. 185

"PEAU D'ANE."

Death-bed promise (second wife must be more beautiful than deceased wife)—**Unnatural father—Fairy godmother aid—Counter-tasks—Magic dresses**—Gold-ass killed by father at heroine's request—Magic wand makes casket of jewels travel underground and appear at command—**Heroine disguise—Heroine flight—Menial heroine—Heroine discovered** (through key-hole)—**Love-sick prince—Recognition food—Ring marriage test—Happy marriage—Father forgiven**—(Moral).

PITRÉ, *Fiabe, novelle e racconti pop. Siciliani*, vol. i. Story No. XLIII, p. 381. 186

"PILUSEDDA" (Little Hairy).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Enchanter aid—Counter-tasks—Magic dresses (devil provides them in exchange for father's soul)—**Heroine disguise** (horse-skin)—**Heroine flight**—Father deluded by splashing of pigeons in bath. Smashes his head in his rage: devil fetches

him—Prince takes disguised heroine to palace; grows fond of strange animal, who gives name "Pilusedda". She asks him for paste to make loaf; puts father's watch in loaf which gets taken to prince. Twice again she puts jewellery in loaves. Prince suspects; invites her to chapel-royal. Heroine breaks (1) walnut, (2) chesnut, (3) filbert, given by enchanter: fairies appear with clothes, jewels, and carriages—**Meeting-place (chapel-royal)**—**Threefold flight**—Pursuers detained by (1) pearls from her hair, (2) gold and silver. Third time prince drives after her, catches her as she enters palace, and makes her explain—**Happy marriage.**

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187 *Ibid.*, p. 388. Variant of No. XLIII.

"Fidi e Cridi" (Faith and Creed).

Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Heroine demands fifteen days' respite; shuts herself up with sister and provisions in gilded wooden case, which is cast into sea. King of Portugal keeps **Heroine's hiding-box—Heroine discovered—Happy marriage**—Father attends wedding; curses heroine; transforms her into lizard for a year, a month, and a day. Afterwards she may cry thrice at midnight at sister's window; if answered, she will regain human form, otherwise be lizard for ever. Heroine makes sister substituted bride—Sister sleeps, but king hears lizard's cry and wakes bride. Retransformation and restoration of heroine.

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188 *Ibid.* Story No. XLV, p. 393.

"La Cerva" (The Deer).

King and Queen have daughter with teeth of gold (heroine) and daughter with teeth of silver—**Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Pope aid—Counter-tasks—Magic dresses**—Heroine and sister get into chest which Pope throws into sea—Sick prince finds **Heroine's hiding-box—Heroine discovered—Happy marriage**—Father's curse transforms heroine to deer—Sister impersonates bride; says

Madonna has changed her teeth from gold to silver—Prince hunts in forest, wounds deer, who runs to palace, binds up arm and dons usual clothes. Explanation follows.

PRYM UND SOCIN, *Der neu-aramäische Dialekt des Tûr'Abdîn.* 189
No. LII.

Death-bed promise—Deceased wife's shoe test—Unnatural Father—Counter-tasks—Heroine's hiding box—Father sells chest containing heroine to prince—**Surprise rencontre—Happy marriage.**

Revue des Langues Romanes, t. v (1874), p. 369. (By M. Emilien Hubac; from Gignac Hérault.) 190

"LA PEAU D'ANE."

Unnatural father—Counter-tasks—Magic dresses—Heroine demands skin of gold-ass—**Heroine flight—Fairy [godmother] aid—Heroine disguise** (ass-skin)—**Menial heroine** (shepherdess at castle)—**Heroine discovered** by king's son—**Lovesick prince—Recognition food**, contains ring given by fairy—**Ring marriage test—Happy marriage**—Father attends wedding.

Revue des Traditions Populaires, t. iii, pp. 268-272. 191

"THE WHITE GOAT."

Father visits white-goat's castle; omits to thank his invisible host. Must return next day or bring youngest daughter in his stead. White-goat wants to marry heroine; bids her not look in his ear. Whilst he sleeps she looks and finds key which opens three chambers wherein for seven years workers have been making robes, etc., for her. White-goat is awake when she would replace key; he reproves her and she leaves him to return home—**Death-bed promise—Deceased wife's resemblance marriage test—Unnatural father—Fairy godmother aid—Counter-tasks—Magic dresses**—Heroine escapes in magic wheel-barrow: **Heroine flight—Heroine disguise** (ass-skin)—On way to castle she begs from pickers, a walnut, an almond, a nut—**Menial heroine** (turkey girl)—(**Task** self-imposed)—Heroine asks mistress for hemp,

which magic spinning instruments [contained in three nuts], spin and wind—Spy on heroine—Mistress wants to buy magic instruments. Heroine parts with each in turn for permission to pass night in chamber of echoes—Servants hear her calling all night to white-goat and complain—Master's son throws away sleeping-draught, hears also and replies to heroine—**Love-sick prince—Recognition food**, contains heroine's ring—**Ring marriage test—Happy marriage.**

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192 *Rivista di Litteratura Popolari.* Roma, 1877. "Novelline di Santo Stefano di Calcinaia." No. V, p. 86.

"PELLICINA."

Deceased wife's ring marriage test — Unnatural father — Fairy aid — Counter-tasks — Magic dresses—Heroine flight—Menial heroine (works in garden)—**Meeting-place** (ball)—**Token objects named—Threefold flight—Love-sick prince—Recognition food—Happy marriage.**

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193 ROMÉRO, *Contos populares do Brazil.* Lisbon, 1885. Section I. Story No. IX, p. 29.

"DONA LABISMINA."

Queen wishes for a child, "even a snake"; has daughter with snake round her neck; no one can remove it. Child is fond of snake. It leaves her neck to play in the sea; one day it returns no more, but tells heroine that when in danger she may call for it, whose name is Labismina—**Death-bed promise—Deceased wife's ring marriage test—Unnatural father—Snake aid—Counter-tasks—Magic dresses—Heroine flight** in ship provided by Dona Labismina, who gives her directions and bids her, after she is married to prince, call three times for Labismina, who will then be disenchanted and a princess—**Menial heroine** (tends poultry)—**Meeting-place** (festival)—**Threefold flight—Love-sick prince—Recognition food** (containing jewel given at third festival)—**Happy marriage**—Heroine forgets to call Labismina, who remains enchanted; and that is why sea roars in fury at times.

SCHLEICHER, *Litauische Märchen, etc.* Weimar, 1857. Pp. 10-12. 194

"THE BEAUTIFUL PRINCESS."

Dying queen has stars on brow, sun and moon on head—**Unnatural father—Countertasks**—Heroine demands louse-skin dress, etc., and gold shoe—**Old woman aid—Heroine flight**—Ferryman tries to drown heroine for refusing him—Rock opens to receive **Magic dresses—Menial heroine** (scullion)—Heroine eager to wait on mistress's secretary, who is her brother. He throws things at her—**Meeting-place (church)**—Brother attracted by heroine, who attends several times in state. Once she does not doff fine dress; throws everyday clothes over it—Brother sends for her to search his head—**Heroine discovered**—Heroine and brother go forth together.

ARTHUR UND ALBERT SCHOTT, *Walachische Märchen.* Stuttgart und Tübingen, 1845. Tale No. III, pp. 96-100. 195

"DIE KAISERTOCHTER IM SCHWEINSTALL."

Unnatural Father—Nurse aid—Counter-tasks—Magic dresses—Heroine ties goat to string by which father thinks to hold her when out of sight—**Heroine disguise—Heroine flight**—Hunting prince finds heroine in forest; thinks her strange beast, and puts her in pig-sty—**Meeting-place (ball)**—Ring put on heroine's finger—**Threefold flight—Love-sick prince—Recognition food—Happy marriage.**

PAUL SÉBILLOT, *Littérature orale de la Haute-Bretagne.* Paris, 1881. Pp. 73-78. 196

"PEAU D'ANETTE."

Unnatural father—Counter-tasks—Magic dresses (declined by heroine)—**Heroine flight** with magic chest—**Heroine disguise** (ass-skin)—**Menial heroine** (goose-girl at farm)—**Heroine discovered** by young master—**Tasks** (to prove heroine worthy of marrying young master): (1) Spinning, performed by big-eyed woman; (2) knitting, performed by long-eared woman; (3)

cooking, performed by woman with huge teeth; (4) sweeping, performed by man. Heroine promises to invite each benefactor to wedding; forgets man till just in time—**Happy marriage.**

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197 Société de Littérature Finnoise. MS. Collections. By J. Soini, 1878. (From Wähäkyrö, in Ostrobothnia.)

"THE THREE DRESSES."

Unnatural father—[**Counter-tasks**]—Heroine to procure (1) gold dress, (2) silver dress, (3) crow's-beak gown; then father will release her—**Dead mother help at grave**—**Magic dresses**—**Old man aid**—**Heroine disguise** (**crow's-beak gown**)—**Heroine flight,** in carriage obtained by means of magic ball given by old man—**Menial heroine** (swineherd at palace)—King's son throws at heroine (1) water, (2) towel, (3) boots—Table served by means of magic ball—**Meeting-place** (**church**)—**Token objects named**—**Threefold flight**—**Pitch trap**—**Lost shoe**—**Shoe test**—**Happy marriage.**

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198 *Ibid.* By K. T. Andersson. (From Loppi, in Tavastlandia.)

"THE KING'S DAUGHTER."

Unnatural father—**Counter-tasks**—**Magic dresses**—Crow's-bill dress not worn as disguise—**Heroine flight** (in boat which travels by sea or land)—**Heroine disguise** (rags)—**Menial heroine** (swineherd at palace)—King hits heroine with (1) towel, (2) slippers—**Meeting-place** (fête)—**Token objects named**—King, remembering treatment of swineherd, hurries back. Heroine home first—**Twofold flight**—King sends for swineherd; tears off rags; asks her pardon; woos her for son—**Happy marriage.**

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199 *Ibid.* (From Varpakylä. Narrated by Ogafja Vasiljovoa, aged twenty-seven years.)

Unnatural father—**Mother help at grave**—**Heroine flight**—Heroine asks leave to take bath before wedding; escapes; throws (1) brush, (2) comb, (3) looking-glass behind her as obstacles to

pursuit. Father must each time go home to fetch sword to cut way through insurmountable wall; little bird obliges him to take sword back each time—Heroine reaches king's stable-yard—**Heroine disguise (pigskin)**—**Menial heroine**—Heroine carries (1) soap, (2) water, (3) shirt to king; he throws each at her—**Rank dresses** kept at foot of oak-tree—**Meeting-place (church)**—King sends sister to question heroine—**Token objects named**—**Threefold flight**—**Pitch traps**—**Lost hat, glove, and shoe**—**Hat, glove, and shoe marriage tests**—On way to church heroine alights from carriage to doff pigskin and don splendid dress—**Happy marriage.**

STRAPAROLA, *Tredici Notte*, i. Favola IV. 200

Death-bed promise—**Deceased wife's ring marriage test**—**Unnatural father**—**Nurse aid**—**Heroine's hiding-box**—Life-sustaining drops—King buys wardrobe containing heroine—**Surprise rencontre**—**Happy marriage**—Father comes as merchant; murders heroine's children; in guise of astrologer denounces heroine. She is buried alive. Father returns home. Old nurse comes to clear heroine. Father is caught and killed.

VERNALEKEN, *In the Land of Marvels*. Folk-tales from Austria and Bohemia. London, 1884. No. XXXIII, pp. 182 ff. 201

"BESOM-CAST, BRUSH-CAST, COMB-CAST."

Deceased wife resemblance marriage test (golden cross on brow)—**Unnatural father**—**Heroine flight**—Faithful servant accompanies heroine, taking dresses and jewels.—**Heroine disguise.** Heroine stains hands and face; wears cap and ragged clothes—**Menial heroine**—**Token objects thrown**—**Meeting-place (ball)**—**Threefold flight**—**Love-sick prince**—**Recognition food** (ring given at third ball)—**Happy marriage.**

WALDAU, *Böhmisches Märchenbuch*. Prag, 1860. Pp. 502-518. 202

"THE PRINCESS WITH THE GOLD STAR ON HER BROW."

Death-bed promise—**Deceased wife resemblance marriage test**—**Unnatural father**—**Countertasks**—**Magic dresses**—**Mother**

help in dream—**Heroine disguise** (mouse-skin dress). Veil from mother renders her invisible—**Heroine flight**—Dresses hidden under stone; fish to guard them—**Menial heroine** (kitchenmaid), called "Mouse-skin"—**Meeting-place (ball)**—**Threefold flight**—**Lovesick prince**—**Recognition food** (contains ring given at third ball)—Prince suspects kitchen-maid, makes hole in wall of bath-house to spy—**Heroine discovered**—**Happy marriage**—Cook rewarded for kindness to heroine—Penitent father, to whom dead wife has appeared in dream, rejoices to find lost daughter.

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203 WEBSTER, *Basque Legends*. London, 1877. P. 165.

"ASS-SKIN."

Death-bed promise—**Deceased wife resemblance marriage test**—**Unnatural father**—**Godmother aid**—**Counter-tasks**—**Magic dresses**—**Heroine disguise**—**Flight**—**Menial heroine**—[**Meeting-place (ball)**—etc.—**Happy marriage.**]

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204 W. WERYHO, *Podania Lotewskie* (Contes lettes). Warsaw, 1892. Pp. 13-16.

Unnatural father—**Mother help at grave**—**Counter-tasks**; talking-sticks, ball of mist, sledge of wind—Heroine repairs to bath. **Heroine flight**—Sticks answer father—Dog sent after heroine, brings back heart of hare—**Menial heroine** (swineherd at palace)—**Token objects thrown**; afterwards named—**Magic dresses** from treasure-oak—**Meeting-place (church)**—**Threefold flight**—**Pitch trap**—**Lost shoe**—[**Shoe marriage test**]—King recognises heroine; spies magic dress beneath rags—**Happy marriage.**

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205 WOYCICKI, *Polnische Volkssagen und Märchen*, translated into German by F. H. Lewestam. Berlin, 1839. Bk. III. No. VIII, pp. 128-30.

"BROTHER AND SISTER."

Unnatural brother—Sister promises compliance if brother cannot find maiden lovely as herself to be his bride. After seven years' vain search he returns to claim her—**Countertasks**—**Magic**

dresses—Carriage which travels alone and unseen—**Heroine flight** (underground in magic carriage)—Spittle speaks in voice of heroine's maid—Brother breaks into her empty room.

Zbiór wiadomości do antropologji Krajowej. Cracow, 1877-92. Vol. ii, pp. 149-151. (From neighbourhood of Dob, Government of Plock.) **206**

"KRÓLÓWNA SA POPIELUCHA" (The Princess as Cinderella).

Unnatural father—Counter-tasks—Magic dresses—Heroine disguise (cloak of lice)—**Heroine flight—Menial heroine** (scullion at palace)—**Token objects**—**Meeting-place (church)**—**[Threefold flight]—Pitch trap—Lost shoe—Shoe marriage test** (at ball)—Heroine found in kitchen—**Happy marriage.**

Ibid., vol. xi, pp. 81-83. (From district of Olkusz, Government of Kielce.) **207**

"O MYSZEJ SKÓRCE" (Mouse-skin).

Unnatural father—Virgin aid—Counter-tasks—Magic dresses—Heroine disguise (mouse-skin cloak)—**Heroine flight** (in mist)—**Menial heroine** (scullion at palace)—**Token objects—Meeting-place (church)—[Twofold flight]**—Cook sets heroine to make cakes for king; spies through chink, and sees her doff disguise; reports to king—**Happy marriage.**

C.—CAP O' RUSHES.

208 *Archivio per lo Studio delle Tradizioni popolari.* Palermo, 1882, etc. Story from Parma, pp. 49-54.

"La Sendraræula."

King has three thrones, white, red, black, which he occupies according to mood. Youngest daughter is the favourite; he is angry with elder daughters and sits on black throne—**King Lear judgment**—**Loving like salt**—**Outcast heroine (= youngest)**—Servant spares heroine's life; deludes king with sheep's heart and heroine's clothes—**Heroine disguise (ass-skin)**—**Witch aid**—Magic wand and nut given to heroine—King (= father) hunts in forest; his dog discovers heroine and takes her daily whatever he catches—King tracks dog to hollow tree, finds heroine in ass-skin, takes her to palace as kitchen-maid—**Menial heroine**—**Magic dresses**—**Meeting place (ball)**—**Threefold flight**—Confetti and flowers scattered to hinder pursuit—**Lost shoe**—Heroine has stayed beyond midnight. In her haste to undress she omits to remove gold stockings—**Shoe marriage test**—Sisters for fun insist on trying shoe on kitchen maid, who tries to hide gold stockings—**Happy marriage**—King rejoices to recover daughter. Sisters are jealous.

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209 Bernoni, *Fiabe popolari Veneziane.* Venezia, 1873. Story No. XIV, pp. 68-74 (in dialect).

"Loving Like Salt."

King Lear judgment—**Loving like salt**—**Outcast heroine**—Servant spares heroine's life; deludes king with eyes and heart of dog—**Old woman aid**—**Heroine disguise**; magic wand placed in her bosom makes heroine look like an old woman—**Menial heroine**—Prince looks through key-hole of hen-house—**Heroine discovered**—**Happy marriage**—**Value of salt**—Servant rewarded.

Biblioteca de las Tradiciones Populares Españolas, vol. viii. Cuento No. I, p. 175. 210

"XUANON DEL CORTEZON" (Johnny of the Bark).

King Lear judgment—Loving like salt—Outcast heroine—Servants spare heroine's life; delude king with eyes of bitch—**Heroine disguise** (clothes bought of shepherd)—**Menial heroine** (tends turkeys as man)—Heroine doffs disguise; turkeys seeing her in royal robes forget in their admiration to feed. One dies every day. Heroine explains that they die in fight. But prince goes to spy—**Heroine discovered—Lovesick prince** insists that Johnny of the Bark (heroine) shall bring him broth, though cook protests that Johnny is so filthily dirty—Prince tells heroine what he has witnessed—**Happy marriage—Value of salt**—Father falls dead on recognising heroine.

JEAN-FRANÇOIS BLADÉ, *Contes populaires recueillis en Agenais*. Paris, 1874. Pp. 31-41. 211

"THE TURKEY GIRL."

Faithful servant counsels king not to part with all his property to daughters—**King Lear judgment—Loving like salt—Outcast heroine**—Faithful servant saves heroine from death, finds her employment as turkey girl; deludes king with tongue of dog—Elder daughters marry; bribe lawyer to disobey father's instructions about deed—**Outcast father**—Faithful servant accompanies him, and finds him farm residence—**Heroine disguise** (peasant's dress)—**Menial heroine—Dresses (rank)—Meeting-place (ball)—Threefold flight**—Hunting prince remarks resemblance of turkey girl to stranger at ball—**Lost shoe—Shoe test—Shoe marriage test—Father's restoration task—Villain Nemesis—Happy Marriage**—Faithful servant chooses bride and sits with her at royal table.

JEAN-FRANÇOIS BLADÉ, *Contes populaires de la Gascogne*. Paris, 1886. Vol. i, pp. 251-66.

"LA GARDEUSE DE DINDONS."

(This story resembles the above, *q. v.*)

212 A. BONDESON, *Svenska Folk-Sagor.* Stockholm, 1882. P. 16. No. IV.

"SALT OG BRÖD" (Salt and Bread).

Heroine accused by step-sisters of not loving father—**King Lear judgment**—**Loving like salt** (and bread)—**Outcast heroine**—Hunting prince finds heroine naked in tree; throws his mantle over her—**Happy marriage**—Father and step-sisters attend wedding—**Value of salt** (and bread)—**Villain Nemesis.** Step-sisters driven naked into forest.

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213 BRAGA, *Contos Tradicionaes do Povo Portuguez.* (Oporto; no date.) Story No. L. Vol. i, p. 122.

"SALT AND WATER."

King Lear judgment—Loving like salt—Outcast heroine—Menial heroine (cook) puts ring of value in pie—Ring test: only cook can wear it. Prince watches her secretly: **Heroine discovered—Happy marriage—Value of salt.**

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214 BUSK, *Folk-lore of Rome.* London, 1874. Pp. 403-406.

"THE VALUE OF SALT."

King Lear judgment—Loving like salt—(Outcast heroine). Youngest daughter to live apart in separate wing of the palace; persuades cook to prepare father's food without salt; is restored to favour—**Value of salt.**

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215 COMPARETTI, *Novelline popolari Italiane.* Roma, Torino, Firenze, 1875. Story No. LXI, pp. 264-68.

"OCCHI-MARCI" (Blear-Eye).

King Lear judgment—Loving like salt—Outcast heroine—Nurse accompanies heroine. They meet funeral of old woman aged hundred years; nurse buys her skin from grave-digger—**Heroine disguise**—Prince takes old woman (= disguised heroine) to palace; she is nicknamed Blear-Eye. Queen is surprised to find how beautifully she can spin and sew—**Heroine discovered—Happy marriage—Value of salt.**

CORONEDI-BERTI, *Novelle popolari Bolognesi.* No. III, pp. 200-204. 216

"LA FOLA DEL CANDLIR" (The Story of the Candlestick).

King Lear judgment—Loving like salt—Outcast heroine—Heroine to be slain; mother contrives to spare her; shuts her with food in silver candlestick which servant must sell to rich man—Prince buys **Heroine's hiding-box**, keeps it in dining-room—Heroine eats supper prepared for prince. Servants scolded—Third night prince hides under table—**Surprise rencontre**—Candlestick kept henceforth in prince's room. Prince supposed insane for insisting he will marry candlestick, which is taken to church—Heroine revealed—**Happy marriage**—Mother of prince has food without salt prepared for heroine's father; will not let heroine attend wedding feast—**Value of salt**—Heroine restored to repentant father. Heroine's mother sent for.

FINAMORE, *Tradizioni popolari Abruzzesi.* Lanciano, 1882. Vol. i, pp. 130-32. No. XXVI. 217

"LU SCARTOZZE DE SALE" (The Screw of Salt).

Gifts from father: heroine outcast for choosing screw of salt—**Outcast heroine—Heroine disguise** (old-woman skin)—**Menial-heroine** (minds poultry)—Heroine doffs disguise; hens sing in admiration. She kills one each day. Mistress spies; tells prince, who persuades disguised heroine to be scullion at palace—**Heroine discovered—Happy marriage—Value of salt.**

GRIMM, *Household Tales.* London, 1844. Vol. ii, pp. 282-291. Tale No. 179. 218

"THE GOOSE-GIRL AT THE WELL."

King Lear judgment—Loving like salt—Outcast heroine—Sack of salt bound on heroine's back. Her tears strew the road with pearls—Father repents judgment; makes vain search for heroine—**Old-woman aid—Heroine disguise** (old-woman skin)—

Menial heroine—Nobleman carries old woman's burden; is rewarded with emerald book containing pearl, which he afterwards gives to heroine's mother, who, reminded thereby of daughter's tears, faints—**Heroine quest**—**Heroine discovered** (heroine doffs skin to bathe at well by moonlight)—**Flight**—Pursuit by nobleman, who misses heroine, but falls in with heroine's parents. Together they reach house of old woman, who, after reproving parents, presents heroine clad as princess—Old woman has collected heroine's tears; gives them as reward for services as goose girl. Transforms her house into castle for heroine.

KLETKE, Dr. H., *Märchensaal.* Berlin, 1845. Vol. ii, pp. 320-30. No. XXIV. (Taken from *Wiener Gesellshafter*, by An. Schumacher. Wien, 1833.)

"D' GANSLHIADDARIN."

(The same as the preceding.)

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219 *Ipswich Journal:* "Suffolk Notes and Queries". Story republished in *Longman's Magazine*, Feb. 1889. P. 441.

"CAP O' RUSHES."

King Lear judgment—Loving like salt—Outcast heroine—Heroine disguise—Menial heroine—Meeting-place (ball)—Dresses (rank)—Threefold flight—Young master gives ring to heroine—**Love-sick (hero)—Recognition food—Happy marriage—Value of salt.**

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220 A. LOOTENS, *Oude Kindervertelsels in den Brugschen Tongval.* Brussels, 1868. P. 55.

"VUILTJI-VAEGT-DEN-OVEN" (Slut-sweeps-the-Oven).

King Lear judgment—Loving like salt—Outcast heroine—Dresses hidden in hollow tree—**Heroine disguise** (peasant's dress)—**Menial heroine** (at castle)—**Meeting-place (church)—Threefold flight—Lost shoe**, during first pursuit; produced by son of the castle during dinner; will only fit heroine—Afterwards, lost

glove and ring: the same. Heroine offers to fetch owner: returns in state—**Happy marriage**—Visit to father, whom elder daughters have deserted.

ERNST MEIER, *Deutsches Volksmärchen aus Schwaben.* Stuttgart, 1852. P. 99. No. XXVII. 221

"SO LIEB WIE DAS SALZ."

Loving like salt—Heroine in disfavour—Feast—**Value of salt.**

GHERARDO NERUCCI, *Sessanta Novelle popolari Montalesi.* Firenze, 1880. Pp. 106-10. No. XIII.

"OCCHI-MARCI."

(See Comparetti, No. 215.)

ORTOLI, *Les Contes populaires de l'île de Corse*, p. 48. 222

"PEAU D'ANE."

King Lear judgment—Outcast heroine—Heroine disguise (ass-skin)—**Menial heroine** (goat-herd)—**Heroine discovered—Flight—Lost shoe—Recognition—Outcast Father—Father's restoration task—Happy marriage**—Father is insane; heroine's care restores him to his senses.

PAUL SÉBILLOT, *Littérature orale de la Haute-Bretagne.* Paris, 1881. Pp. 45-52. 223

"LA POUILLEUSE."

King Lear judgment—Loving like salt—Outcast heroine—Heroine disguise (old woman's rags)—**Menial heroine** (minds sheep)—**Heroine discovered** by hunting prince—**Lovesick prince—Recognition food,** contains heroine's ring—**Ring marriage test—Happy marriage—Value of salt.**

224 *Volkskunde*, ii, 208. Antwerp.

"VUIL-VELLEKEN" (Little Dirty-Skin).

King Lear judgment—Loving like salt—Outcast heroine—Old woman aid—Magic box given to heroine, which, placed in hollow of a certain tree, will produce **Magic dresses—Menial heroine**; nicknamed, because of her dirty work, Vuil-Velleken, or Velleken-Vuil—**Meeting-place (ball)**—Heroine must leave at midnight, or **Magic dresses** will turn to rags; tells prince she comes "from the land of Cadzand, where folk strike the palm of the hand with a wooden stick till out rushes blood", repeating her mistress's words. **(Token objects named)—Flight—Lost shoe—Shoe marriage test—Happy marriage**—Father attends wedding; is reconciled to heroine.

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225 *Volkskunde* (1889), ii, 267.

"ZOO GEREN AS ZOUT" (As much as Salt).

King Lear judgment—Loving like salt—Outcast heroine—Heroine disguise (as page)—Heroine returns to father's palace; makes herself known to cook, whom she persuades to prepare food without salt—**Value of salt.**

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226 WEBSTER, *Basque Legends*. London, 1877. P. 165.

King Lear judgment—Loving like salt—Outcast heroine—Servants spare heroine's life; delude king with horse's heart—Heroine lives in forest on plants brought by birds and flowers brought by bees—**Heroine discovered—Happy marriage—Value of salt**—Two sisters remain old maids.

D.—INDETERMINATE.

D*a*. The following approximate to the Cinderella type:—

ATHANAS'EV, *Russian Folk-tales*. Moscow, 1861. Part VI. No. LIV. Pp. 270-273. 227

"KROSHECHKA-KHAVROSHICHKA."

Ill-treated heroine (by mistress)—Task (spinning and weaving)—Task-performing animal (cow)—Heroine must creep in at one of cow's ears, and out at the other, and task is performed—Mistress's one-eyed daughter sent to spy; put to sleep by magic formula; two-eyed daughter, the same. Three-eyed daughter sees with third eye, which heroine omits to charm—**Slaying of helpful animal—Eating taboo—Revivified bones.** Magic apple-tree with golden leaves, silver branches, and crystal fruit, springs from bones—Wealthy youth will wed whichever girl can give him magic apples. Three sisters cannot reach them. Tree bows down to heroine—**Happy marriage.**

ATHANAS'EV, *Russian Folk-tales*. Moscow, 1861. Part VI. No. LV. Pp. 273-276. 228

"BURENUSHKA."

Ill-treated heroine (by step-mother)—Menial heroine (minds cow)—Helpful animal (cow)—Heroine bows to cow's right foot and obtains food—One-eyed step-sister sent to spy; put to sleep by magic formula during hairdressing. Two-eyed step-sister, the same. Three-eyed step-sister sees with third eye, which heroine omits to charm—**Slaying of helpful animal**—Heroine buries entrails in door-post; magic shrub springs up covered with sweet berries. Birds sit in its branches—Prince Ivan will wed girl who can fill cup with berries. Birds drive away three step-sisters; pluck the berries for heroine—**Happy marriage**—Heroine, after birth of son, visits father. Step-mother transforms heroine into

goose; substitutes own daughter as prince's wife—Nurse, an old man, takes child into field in early morning; inquires of flock of wild geese if they have seen child's mother. Goose alights, doffs feather-skin, and suckles child; says she may only return once more. Nurse reports to prince, who watches next morning from behind bush; burns feather-skin; seizes wife, who changes into frog, lizard, snake, distaff. Prince breaks distaff into two, throws half behind, half in front of him. Heroine stands before him—Princes and counsellors assembled to decide with which wife prince must live. He will keep whichever wife climbs palace gates first. Heroine cannot climb. Prince shoots false wife on top of gates. **Villain Nemesis.**

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229 BASILE, *Pentamerone*. Translated by Liebrecht. Breslau, 1846. Vol. i, pp. 379-395. (3rd Day, 10th Tale.)

"THE THREE FAIRIES."

Ill-treated heroine (by step-mother)—Heroine drops basket into dust-hole; asks hideous wild man to recover it; he bids her descend for it; she meets three fairies; is taken to their house; does their hair; pleases them; is given choice of dresses; takes the worst and gets the best; leaves by chief door, and gets star on brow—Step-sister offends fairies; is sent away empty-handed by back door; gets ass-tail on brow—**Menial heroine** (swineherd)—Grand gentleman sees heroine; wants to marry her; is to return for her at night—Step-mother puts heroine in cask; presents own daughter—Next day gentleman would return **False bride**—Step-mother away—**Animal witness** (cat)—Heroine released from cask; step-sister put in—**Happy marriage**—**Villain Nemesis.** Step-mother boils own daughter; drowns herself.

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230 E. BEAUVOIS, *Contes populaires de la Norvége, de la Finlande et de la Bourgogne*. Paris, 1862. Pp. 239-247. (Conte Bourguignon.)

"LA PETITE ANNETTE."

Ill-treated heroine (by step-mother)—**Menial heroine** (minds sheep)—**Virgin Mary aid**—**Helpful animal** (black sheep)—Spy on heroine—Step-mother feigns illness—**Slaying of helpful**

animal—Heroine buries sheep's liver, from which springs magic tree, whose branches bow down to heroine—Prince will wed daughter of any person who can pick fruit—**Villain Nemesis.** Step-mother falls from ladder, and is killed. Prince falls ill with longing.—Heroine picks him fruit—**Happy marriage.**

E. Henri Carnoy et Jean Nicolaides, *Traditions populaires de l'Asie Mineure.* Paris, 1889. Pp. 91-106. No. V. **231**

"Marietta et la Sorcière, sa Marâtre."

Governess prompts heroine to murder mother—**Ill-treated heroine (by step-mother)**—**Outcast heroine,** exposed on mountain-top—Heroine takes food from giants' castle; is discovered; befriended by forty giants—Step-mother learns from Sun that heroine is more beautiful than she; goes as pedlar, and sells enchanted ring to heroine, who falls dead. Removal of ring restores animation—Step-mother throws bunch of grapes; heroine takes one, falls dead. Is exposed on mountain; found by hunting prince, and taken to palace—**Lovesick prince**—King shakes corpse. Reanimated heroine—**Happy marriage**—Step-mother as midwife attends heroine; plunges fork in her head, transforming her to pigeon; takes her place—Pigeon killed for broth; bones become three fir-trees—Fir-trees uprooted for decoction; bark becomes blue pigeon. Prince takes fork from pigeon's head, causing series of transformations—**Villain Nemesis.**

Cosquin, *Contes pop. lorrains,* i, 246-247. Story No. XXIII. **232**

"The Golden Pear-tree."

Ill-treated heroine (by mother)—**Menial heroine,** minds sheep; has stones given her for bread—**Fairy man aid**—**Helpful animal (sheep)** gives food when struck with magic wand—Second daughter, sent to spy on heroine, falls asleep. Eldest daughter feigns sleep and reports to mother—**Slaying of helpful animal**—Heroine collects bones from which springs golden pear-tree—King sees tree; he will wed anyone who can pluck golden pears. Elder sisters try and fail; branches bow down to heroine—**Happy marriage**—King goes to war. Queen bears twins with gold star

on brow; and dog has two puppies with gold star. King's mother accuses queen of bearing puppies. King sends order for heroine to be hanged.

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233 *Ibid.*, i, 248-250.

"THE GOLDEN BELLS."

Dying mother bids heroine take care of white lamb—**Ill-treated heroine (by step-mother)**—**Menial heroine** (minds sheep)—Step-mother starves heroine—**Helpful animal (lamb)**—**Ear-cornucopia**—Spy on heroine—Step-sister sent to sleep by hair-dressing; second day she feigns sleep—**Slaying of helpful animal**—Heroine collects bones; lays them on pear-tree. Its branches become decked with golden bells, which ring ceaselessly. Their silence would betoken ill—King will wed anyone who can pick gold bell—Step-sister tries and fails—Heroine returns with sheep and picks apronful of bells—King takes her to castle—**Happy marriage**—King goes to war—Step-mother throws heroine in river, and substitutes own daughter—King turns back because golden bells cease ringing. He sees hand in river; draws out heroine—**Villain Nemesis.**

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234 DES PERIERS, JEAN BONAVENTURE, *Nouvelles Récréations et ioyeux Devis.* Lyon, 1558. Nouvelle CXXIX. ("D'une jeune fille surnommée Peau d'Asne, et comment elle fut mariée par le moyen que luy donnerent les petitz formiz.")

Rich Italian merchant retires to farm residence. Neighbouring squire, coveting merchant's lands, pretends to desire marriage between his son and merchant's youngest daughter, Pernette—**Ill-treated heroine** (by mother and jealous sisters)—**Task**, to pick up grain by grain with the tongue a bushel of scattered barley—Merchant, seeing proposed marriage displeases wife, makes heroine wear ass-skin, in order to disgust lover. [**Heroine disguise** (ass-skin)]—Faithful lover. Mother will agree to marriage if task is performed—**Task-performing ants**—**Happy marriage.**

FRERE, *Old Deccan Days.* London, 1870 (2nd ed.). Pp. 236-45. 235

"SODEWA BAI."

Gems fall from heroine's (Sodewa's) lips. Her soul is contained in necklace—**Lost shoe**—Hunting prince finds shoe in jungle; seeks owner—**Happy marriage**—Prince's first wife hates heroine; plots with servant to steal her necklace, so that she dies. Thief does not wear necklace at night; then heroine's soul returns. Prince sees jewels that have fallen from her lips. She bears a son, but dies as day dawns, and babe weeps. Prince visits tomb at night, hears babe cry, and sees heroine; he learns theft. Necklace is restored—**Villain Nemesis.**

GRIMM, *Household Tales.* London, 1884. No. 130. Vol. ii, pp. 169-176. 236

"ONE-EYE, TWO-EYES, AND THREE-EYES."

Ill-treated heroine (by mother and elder and younger sisters)—Menial heroine (tends goat)—**Wise-woman aid—Helpful animal (goat)** gives food. One-eye sent to spy on heroine, who charms her to sleep. Three-eyes sent to spy; heroine omits to charm third eye which discovers magic food supply—**Slaying of helpful animal.** Heroine buries entrails; tree with silver leaves and gold fruit springs from them—One-eye and Three-eyes climb tree but cannot pluck fruit, which escapes their hands. Heroine picks gold apples. Knight draws near to admire tree; heroine is pushed under empty barrel. He promises to grant any wish to one who can pluck him branch. One-eye and Three-eyes try and fail. Heroine rolls two gold apples from under barrel to his feet. She is brought forth; plucks him branch from tree, and begs to be taken from unhappy home—**Happy marriage**—Magic-tree removes to heroine's new home. She befriends sisters in after years.

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237 GUBERNATIS, *Le Novelline di Santo Stefano.* Torino, 1869. No. I, pp. 16-17.

"LA BELLA E LA BRUTTA."

Ill-treated heroine (by step-mother)—Menial heroine (cow-herd)—**Old woman aid—Task (spinning)—Task-performing animal (cow)**—Spy on heroine. Sister sent to sleep by hair-dressing. Second day sister stays awake; task is unperformed, and heroine beaten—Heroine moves stone whilst picking salad, revealing glass-stair. Descends; finds cat in first room sweeping; sweeps for it. Scours for cat in second room; makes bread for third cat; combs fourth cat; is blessed by all. Lady gives her choice of gifts. She chooses plain dress and sham jewels; gets splendid dress and real jewels. Is told not to turn when donkey brays, but when cock crows; heroine does so; gets gold star on brow. Step-sister, sent to get same, offends cats, gets worst dress and sham jewels; turns when donkey brays and gets tail on brow. Prince comes for heroine; step-mother hides her in cask, sends own daughter—**False bride—Animal witness (cat) Happy marriage—Villain Nemesis.** Mother boils own daughter by mistake.

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238 IMBRIANI, *La Novellaja Fiorentina*, republished with *La Novellaja Milanese.* Livorno, 1877. Pp. 162-166. (Milanese variant of No. XI.)

"SCINDIRIN—SCINDIROLU."

Ill-treated heroine (by elder sisters)—Hearth abode—Lady aid—Magic dresses—Meeting-place (ball)—In conversation with sisters about ball, heroine is ridiculed for saying she was present. They show nosegay lovely stranger had given them—**Threefold flight**—Heroine accepts ring from prince, but cannot marry him or tell who she is. Afterwards she is sad at learning that prince is ill. Counselled by lady, she takes service at palace—**Love-sick prince—Recognition food—Happy marriage**—Heroine befriends jealous sisters.

Ibid. Pp. 183-190. No. XIII. 239

"IL LUCCIO" (The Pike).

Ill-treated heroine (by step-mother)—King sees heroine and step-sister weaving and winding; pays compliments to former—**Old woman aid**—Heroine sent to fairies for sieve; does their bidding politely; chooses poorest gifts and gets richest; turns when cock crows and gets star on brow—Step-sister offends fairies: breaks glass stair; gets worst gifts; turns when ass brays, and gets ass-tail on brow—**Menial heroine**—**Helpful animal (pike)**—Heroine saves pike and puts it in fountain—**Happy marriage**—Pike removed to lake—Step-mother drives with king and bride in iron carriage—Heroine's eyes torn out—Step-mother puts her under tub; substitutes own daughter—**False bride**—**Animal witness (cats)**—Heroine discovered under tub by servants; pike restores her eyes—**Villain Nemesis.** Step-mother and step-sister locked up in tub—Pike removed to heroine's garden; kept in glass case after its death.

Ibid. Pp. 195-201. No. XIV. 240

"LA BELLA E LA BRUTTA."

Ill-treated heroine (by step-mother)—**Tasks: spinning, sewing**—**Old woman aid**—**Task-performing animal (cow)**—Heroine sent to fairies; does their bidding graciously; is rewarded with riches and star on brow—Step-sister offends fairies; gets worthless gifts and ass-tail on head—Only heroine can pick magic apples for king. Heroine hidden in cask—**False bride**—**Animal witness (cat)**—**Happy marriage**—Step-mother boils own daughter; props up corpse; father knocks it down—**Villain Nemesis.** Father imprisoned; step-mother shot.

Ibid. Pp. 202-207. No. XV. 241

"LA BELLA CATERINA."

Ill-treated heroine (by mother and sister)—Heroine sent to ask for sieve from wicked fairies—**Old man aid**—Following old

man's counsel, heroine puts stick instead of finger in key-hole; does sewing, etc., for cats; chooses poorest fare and worst dress from cat "Mammone"; turns round as bidden when cock crows, and gets star on brow—Ugly sister offends old man; gets finger chopped off in key-hole; maltreats cats; chooses best fare and best dress; breaks glass stairs; turns when donkey brays, and gets ass-tail on brow—Prince comes for heroine, who is hidden in cask—**False bride**—Heroine heard singing from cask—**Villain Nemesis.** Mother and sister in cask have boiling oil poured over them—**Happy marriage.**

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242 KORNEL KOYLOWSKI, *Lud.* Warsaw, 1867. No. III, pp. 300-304. (Story of a Poor Girl who became Queen.)

Ill-treated heroine (by step-mother)—Menial heroine (tends cattle)—Helpful animal (bull) opens oak-tree with his horns for heroine to get food—Step-sister sent to mind cattle in heroine's stead. Bull butts her—**Slaying of helpful animal**—Heroine washes bull's paunch, finds golden apple inside; loses it in the grass; magic apple-tree grows from the spot; heroine subsists on the apples—Prince wants some of the apples; his servant cannot pick them; step-sister tries, and fails. Tree bows down to heroine —**Happy marriage**—Tree follows heroine—Heroine, after birth of child, visits step-mother; is killed and buried; magic tree removes to her grave and dies there—Step-sister impersonates heroine, and goes to palace—Heroine visits palace by night; bids cook open window; suckles child. Third night king watches; cook holds heroine by plait; she goes through series of transformations, resumes original form—Judges make step-mother pronounce her own and her daughter's sentence—**Villain Nemesis.** Stepmother torn by iron harrows. Step-sister's hands cut off.

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243 Variant of the above. Pp. 304-309.

Ill-treated heroine (by step-mother)—Menial heroine (minds sheep)—Task: spinning—Task-performing animal (black lamb) —Step-sisters sent in heroine's place; she refuses bread and cheese to black lamb. Wolves ravage the flock; only black lamb left—Flock return for heroine—**Slaying of helpful animal**—

Heroine washes paunch; finds knife and fork; sticks one in each window; apple-tree and pear-tree grow from knife and fork—Prince wants to buy apples; step-sister cannot pick them—Heroine hidden under tub. **Animal witness (cock)**—Trees bow down to heroine; remove to palace with her—**Happy marriage**—Heroine, after birth of child, visits step-mother; step-sister stabs her; takes her place at palace—Heroine visits palace by night, asks cook to give her child; suckles it. Step-sister covers prince with pall, that he shall hear nothing—Cook informs prince; servant to hide in barrel and seize heroine. Prince recognises her—False wife pronounces her own sentence—**Villain Nemesis.** Step-sister torn to pieces.

KROPF AND JONES, *The Folk-tales of the Magyars.* London, 1889. Pp. 207-216. **244**

"THE WIDOWER AND HIS DAUGHTER."

Ill-treated heroine (by step-mother)—Gifts from father; heroine chooses three walnuts—**Tasks (grain sorting)**—**Task performing animals (white pigeons)**—**Magic dresses** inside walnuts—**Meeting-place (church)**—**Threefold flight**—King's servants try to follow heroine, and third time stick gold rose in gate-post to mark her house. Step-sisters tell heroine of lovely lady at church; they (1) remove ladder, (2) stick nails in hoarding, (3) cut down mulberry tree, because heroine says she has mounted these to watch lady leave church. Father removes heroine to widow's cottage to escape ill-treatment. Prince visits house marked by gold rose; enquires for heroine, is shown step-sisters. Gold rose goes before him to widow's cottage. He takes heroine as his bride; leaves her seated in willow tree by lake till he returns with state robes and equipage. Meanwhile heroine dons magic dress from walnut. Gypsies come and question her; one pushes her into lake and takes her place in tree. Heroine transforms herself into gold duck. Prince returns; gypsy impersonates heroine, making excuse for sunburnt face; urges prince to shoot gold duck, but it dives and escapes. Prince is unhappy with substituted bride, who to divert him announces great feather-picking, which all attend. Gold duck has flown to palace, and, in girl-form, taken service hard by. She attends

feather-picking. King bids gypsy-bride tell work-people what happened when step-sisters left her at home, and who helped her sort wheat. Gypsy invents replies; heroine says these are not the truth, reveals herself and tells everything—**Happy marriage**—**Villain Nemesis** (gypsy, step-mother, and step-sisters).

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245 Fr. Maspons y Labros, *Lo Rondallayre.* Barcelona, 1871. Part 1, pp. 97-100. No. XXII.

"La Fillastra" (The Step-daughter).

Ill-treated heroine (by step-mother)—**Menial heroine**—**Task,** to fill basket with river-water. Heroine enters giantesses' empty house, tidies it, and prepares supper. Hides behind kneading-trough—**Animal witness** (dog)—Giantesses begift heroine—Step-sister goes to get basketful of water; disarranges empty house. Dog reveals her hiding-place. Giantesses punish her—Heroine driven from home; found in forest by huntsmen, and taken to king's son—**Happy marriage.**

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246 Nerucci, Gherardo, *Sessanta Novelle popolari Montalesi.* Firenze, 1880. Pp. 280-285. Novella XXXII.

"La Ragazza Serpe."

Ill-treated heroine (by step-mother and step-sister)—Tasks: spinning—Task-performing animal (cow)—Step-sister, learning that one of the cows spins hemp, takes them to pasture, but beats them, and hemp gets tangled—Heroine sent to steal *gallonzoli* for step-sister; pulls up turnip, releasing five toads, four of whom begift her with beauty; but one, whom she has let fall, curses her. If sunlight falls on her, she shall become serpent, and only regain human form if thrown in fire—Prince would wed heroine; sends closed carriage to fetch her. Step-mother bribes coachman to admit sunlight—Transformation of heroine—Feast at palace. Brushwood to heat oven conceals serpent—Re-transformation of heroine—Recognition—**Happy marriage.**

Novella della Figlia del re di Dacia. Pisa, 1866. Introduction by Wesselofsky, p. xxix. A Story from Piedmont. 247

"MARION DE BOSCH" (Maria Wood).

Ill-treated heroine (by step-mother)—Menial heroine—Task (spinning)—Task-performing animals (cows)—Madonna aid (in form of old woman)—Heroine cleans old woman's hair; is rewarded with star on brow—Step-sister sent to do same; gets ass's tail on brow—**Magic dresses—Task (grain sorting)** performed by Madonna—**Meeting-place (ball)—Threefold flight**—Bran thrown to blind pursuers—**Lovesick prince—Recognition** food (prepared by heroine in wooden dress) contains ring given at ball—**Happy marriage.**

ORTOLI, J. B. FRÉDÉRIC, *Les Contes populaires de l'Ile de Corse.* Paris, 1883. Pp. 75-80. No. XII. 248

"LES TROIS ORANGES."

Ill-treated heroine (by step-mother)—Outcast heroine—Heroine picks three oranges; first contains tiny person, who asks for drink, and empties well; person in second orange drains river; fairy in third cannot exhaust sea, therefore befriends heroine and gives her a castle—**Fairy aid**—Prince passing by wants to marry heroine, though engaged to ugly step-sister—**Happy marriage—Villain Nemesis** (step-mother and step-sister die of envy).

ORTOLI, *op. cit.* No. XIII. Pp. 81-88. 249

"LES TROIS POMMES DE MARIUCELLA."

When heroine is weaned, mother disappears—**Ill-treated heroine (by step-mother)—Menial heroine** (minds cows)—**Tasks: spinning—Task-performing animal** (cow = **Transformed mother**)—Spy on heroine—**Slaying of helpful animal**—Heroine washes entrails containing three apples; eats the first, throws second on roof, and it becomes cock; plants third, which grows to magic apple-tree—Prince hears heroine singing; sends ambas-

sadors to fetch her—Heroine hidden in cask—**Animal witness** (cock)—**Heroine discovered** in **Magic dress**—**Villain Nemesis**—**Happy marriage.**

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250 *Ibid.* No. XIV. Pp. 88-108.

"Ditu Migniulellu" (Little Finger).

Heroine is the size of mother's little finger. Fairies begift her at birth with beauty and lovely voice. When sixteen years old, mother puts her under flower-pot. Prince hears lovely singing; takes heroine home in his pocket, promising to marry her. Strikes her with (1) bridle, (2) spur, (3) whip, for asking to go to ball—**Fairy aid**—Heroine transformed to ordinary stature—**Meeting-place** (ball)—**Token objects named**—**Threefold flight.** Heroine escapes unseen in diminutive form—**Lovesick prince**—**Recognition food**, made by D. M., contains ring given at ball—**Happy marriage.**

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251 Sébillot, *Contes pop. de la Haute-Bretagne.* Paris, 1880. Story No. XXVII, pp. 174-179.

"Cesarine."

Ill-treated heroine (**by mother**)—**Rank dresses** and jewels from father—(**Heroine flight**). She leaves home because parents dispute about her—**Heroine disguise** (as peasant)—**Menial heroine** (goose and turkey herd)—Heroine dons fine dresses whilst pasturing flock; geese and turkeys sing in admiration. Prince spies—**Heroine discovered**—Prince sees engraved on her necklet names of her father the King of Castille, and of her lover, his friend—He sets out to find friend, who cannot wed heroine; obtains consent to woo her; returns and finds her ill and neglected in her hut. His mother only convinced she is princess at sight of jewels—**Happy marriage.**

Société de Littérature Finnoise. MS. Collections. By Elias Lönnrot. No. XXXIX. 1836. (From the Government of Archangel.) 252

"CINDERELLA."

Elder sisters about to enter king's service, refuse to soil their hands. Heroine shears ram, and gets wool; milks cow, and gets milk; washes old man, who gives magic stick to open treasure-rock—**Menial heroine** (cinder-sifter at palace)—**Hearth abode**—**Magic dresses**—**Meeting-place** (**church**)—**Threefold flight**—Skin dress (thrown over magic dress) torn by prince whilst heroine searches his head. Fourth Sunday heroine fetches utensils from treasure-rock to prepare dinner (**Task**)—Her superiority acknowledged—**Happy marriage.**

Société de Littérature Finnoise. MS. Collections. (Narrated by Tatjana Ignatjova, of Koitajarvi.) 253

"THE SWINEHERD."

Ill-treated heroine (**by elder sisters**)—Heroine called "Cinderella". Elder sisters have washed their hands for six weeks to make clothes for king; they refuse to (1) milk cow, (2) shear sheep, (3) remove burning loaves, (4) help old man—Heroine milks cow, and replaces pail on horns; shears sheep, and gets wool; takes loaves out of oven, and piles them up; helps old man out of ditch, and receives magic stick to open treasure-stone—**Menial heroine** (sifts cinders at palace)—Sisters object to her eating with them; abuse her—**Magic dresses**—**Meeting-place** (**church**)—**Threefold flight**—**Trap** (not explained)—King's son stops heroine's carriage; gets in beside her—**Happy marriage.**

OTTO SUTERMEISTER, *Kinder- und Hausmärchen aus der Schweiz.* Aarau, 1869. Pp. 110-112. 254

"ASCHENGRÜBEL."

Parents leave heroine **Magic dress** and testament, which she keeps in fir-tree—**Menial heroine**—**Meeting-place** (**dancing-green**)—Heroine has promised not to dance. Mistress's son falls

in love with her—[**Threefold flight**]—Little man at fir-tree gives testament as dowry to heroine. It proclaims her rich heiress—**Happy marriage.**

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255 *Volkskunde*, ii, 201.

"ASCHEKLADDEKEN" (Little Cinderella).

Ill-treated heroine (by sister)—Menial heroine; polishes hearth, which sister makes dirty directly after. Heroine weeps—**Old woman aid—Magic dresses** from hollow tree—**Meeting-place (ball)—Lost shoe** (second evening) found by sister—**Mutilated feet (sister's)**—Heroine attends third ball, wearing gold shoes. Sister is ill; heroine considered a witch, and pushed back into the hearth, where she is still.

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256 WEBSTER, *Basque Legends*. London 1877. Pp. 166-7.

"THE STEP-MOTHER AND THE STEP-DAUGHTER."

Heroine persuades widowed father to marry again—Step-mother befriends heroine. Bids her enter palace at night and steal (1) girdle, (2) watch-chain from sleeping king. Second night heroine is alarmed and drops shoe. **Lost shoe—Shoe marriage test—Happy marriage.**

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257 ZINGERLE, *(Tirols) Kinder- und Hausmärchen*. Innsbruck, 1852. Story No. XVI, pp. 86-94.

"HENNENPFÖSL."

Ill-treated heroine (by parents)—Heroine flight—Rank dresses hidden by heroine in rock hole—**Heroine disguise** (as peasant)—**Menial heroine** (poultry-girl)—**Meeting-place (ball)—Threefold flight**—Money thrown to guards—**Recognition food** (containing ring given at third ball)—**Happy marriage.**

D*b*. The following approximate to the Catskin type:—

SADOK BARACZ, *Bajki, fraszki, podania*, etc. Tarnopol, 1866. Pp. 97-98. 258

"KOPCIUSZEK" (Cinderella).

Heroine dislikes suitor chosen by father—**Heroine disguise** (cloak)—**Heroine flight**—**Menial heroine**—**Token objects**—**Meeting-place** (**ball**)—**Threefold flight**—Master recognises heroine—**Happy marriage.**

[*Variant*, p. 98. **Heroine disguise** (wolf-skin cloak)—**Recognition food.**] 259

BUSK, *Folk-lore of Rome*. London, 1874. Tale No. X, pp. 66-84. 260

"MARIA WOOD."

Death-bed promise (that daughter shall wed whomsoever deceased mother's ring fits). Devil as prince wooes heroine; he steals ring and proposes other tests instead—**Fairy teacher aid**—**Counter-tasks**—**Magic dresses**—Heroine escapes from devil after having taken ring from feather in his hat—**Heroine's hiding box** (wooden figure). Charcoal-burners shelter heroine—Hunting prince takes heroine to palace—**Menial heroine**—**Meeting-place** (**carnival dance**)—At third dance she lets prince try on mother's ring—**Threefold flight**—Pearls scattered to detain pursuers—**Lovesick prince**—**Recognition food**—Vain search for heroine—Alchemist declares ring is of gold from afar; it belongs to princess of high degree—Further search for heroine—**Happy marriage.**

BUSK, *Folk-lore of Rome*. London, 1874. Tale No. X, p. 90. 261

"MARIA WOOD" (Third version).

Heroine refuses what king wishes; she is to be dropped from high tower. Servants spare her; leave her in campagna in **Hiding-box**—Hunting prince discovers heroine—**Happy marriage.**

262 *Ibid.* Tale No. XI, pp. 91-95.

"La Candeliera."

Heroine dislikes proposed husband—**Counter-task**—She demands from father huge gold candelabrum; tells chamberlain to sell it; hides herself in it—**Heroine's hiding-box**—Prince buys candelabrum; keeps it in his room. Heroine eats his food—**Heroine discovered**—**Happy marriage.**

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263 R. Chambers, *Popular Rhymes of Scotland*, 1870. Pp. 66-68.

"Rashie Coat."

Heroine dislikes proposed husband—**Hen-wife aid**—**Counter-tasks**—**Heroine disguise**—**Heroine flight**—**Menial heroine**—**Fairy aid**—**Magic dresses**—**Meeting-place (church)**—**Threefold flight**—**Lost shoe**—**Shoe marriage test**—**Mutilated foot** (hen-wife's daughter's)—**False bride**—**Animal witness (bird)**—**Happy marriage.**

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264 Dizon, *Ancient Poems, Ballads, and Songs of the Peasantry of England.* London, 1857. Pp. 115-122.

The Wandering Young Gentlewoman, or Catskin."

Outcast heroine because father is disappointed of heir—**Heroine disguise** (catskin dress)—**Menial heroine** (scullion)—**Rank dresses** hidden in out-house—Mistress strikes heroine with ladle; with skimmer; throws basin of water at her—**Meeting-place (ball)**—**Token objects named**—**Threefold flight**—Young master tracks her to out-house, seeks her in marriage, plans feigned illness—**Lovesick lord**; will only be nursed by Catskin—**Happy marriage**—Father now bereft of wife and child seeks outcast daughter. To test her love he comes as beggar; is kindly received; gives rich dowry.

PROF. GRUNDTVIG'S Unpublished Collections. (From W. Jutland.) 265

"PIGEN MED KRAGENÆBSKJOLEN" (The Girl with the Crow's-bill gown).

Orphaned heroine dislikes proposed husband—**Help at grave** (of parents). Voice bids her make gown of crow's bills, take wishing-rod and escape to foreign land—**Heroine disguise**—**Heroine flight**—**Menial heroine**—Prince throws comb, water-tub, brush, at heroine—**Magic dresses**—**Meeting-place (ball)**—**Token objects** [except brush] **named**—**Threefold flight**—**Lovesick prince,** is watched in turn by servants; is enraged at sight of heroine. Disguise removed; recognition—**Happy marriage.**

Ibid. (From North Sleswick.) 266

"KRAGERUNPELS" (Crow-mantle).

Heroine, Danish princess, may not wed her lover, English prince—**Help at grave** (mother's)—**Countertasks** (from father)—**Rank dresses,** and crowskin gown—**Heroine flight** to England; magic formula—**Menial heroine** (kitchen-maid)—**Meeting-place (church)**—**Threefold flight**—**Lost shoe** and half of finger-ring obtained by prince—**Recognition food** contains other half of ring—**Happy marriage.**

HALLIWELL. *Nursery Rhymes of England.* 267

"THE STORY OF CATSKIN."

Outcast heroine, because father is disappointed of heir—**Heroine disguise** (catskin dress)—**Rank dresses** hidden in forest—**Menial heroine** (scullion)—Cook throws basin of water at heroine; beats her with ladle; with skimmer—**Meeting-place (ball)**—**Token objects named**—**Threefold flight**—Third time young lord follows heroine, hides in forest and spies—**Lovesick lord**—will only be nursed by Catskin—**Happy marriage**—Mother-in-law taunts heroine with poor parentage.—Husband seeks her father, who, now bereft of wife and children, joyfully owns outcast daughter.

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268 CHRISTIAN SCHNELLER, *Märchen und Sagen aus Walschtirol.* Innsbrück, 1867. No. XXIV, pp. 59-63.

"ASCHENBRÖDEL."

Gifts chosen from dying father; heroine gets magic sword, and sets out to seek a husband—**Menial heroine** (takes service opposite palace)—Heroine falls in love with young Count—**Menial heroine** (kitchen-maid at palace)—**Hearth abode**—**Magic dresses**, obtained by means of sword—**Meeting-place (ball)**—Heroine struck with (1) shovel, (2) tongs. **Token objects named**—**Threefold flight**—**Lovesick prince**—**Recognition food**, contains ring slipt on heroine's finger at third ball—**Happy marriage.**

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269 VISENTINI, *Fiabe Mantovane.* Roma, 1879. No. XXXVIII, pp. 177-81.

"THE BEAR."

Heroine, greatly beloved by father, is never allowed to go out—**Witch nurse aid**—**(Counter-tasks)**; heroine asks father for wooden den and bearskin—**Heroine disguise**—**Heroine flight**—Hunting prince takes heroine to palace—**Magic dresses**, procured by means of wand—**Meeting-place (ball)**—**Threefold flight**—Prince follows; is detained by (1) thick mist, (2) heavy deluge, (3) furious wind—**Lovesick prince**—**Recognition food** contains ring given at third ball—**Happy marriage.**

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270 ZINGERLE, *Kinder- und Hausmärchen aus Süddeutschland.* Regensburg, 1854. Pp. 231-35.

"DER GEHENDE WAGEN."

Heroine dislikes suitor proposed by father—**Countertasks**—**Magic dresses**—**Heroine flight** in carriage which travels at command—Dresses hidden in hollow oak—**Heroine disguise** (mouse-skin dress)—**Menial heroine** (kitchen-maid)—**Meeting-place** (ball)—**Threefold flight**—Heroine escapes through back door to oak. At third ball, when guards surround castle, she is seen entering garret—**Heroine discovered**—**Happy marriage.**

The following are not referable to any distinct type:—

J. B. ANDREWS, *Contes Ligures*. Paris, 1892. Pp. 126-131. No. XXVIII. (From Mentone; told by Louisa Aprosio.) 271

"LE PAYS DES BRIDES."

Heroine is daughter of exiled prince; must earn her living—**Sorceress-godmother aid**—**Magic dresses** in nuts—**Menial heroine** (in nobleman's service)—**Meeting-place** (**ball**)—Heroine neglects to get horse ready; master's son strikes her with (1) bridle, (2) saddle, (3) stirrups—**Token objects named**—**Threefold flight**—Heroine strikes master's son with whip; throws sand in his eyes—**Love-sick prince**—[**Recognition food**]—Heroine asks to prepare food; is not allowed; dons magic dress; appears to invalid—**Happy marriage.**

J. B. ANDREWS, *Contes Ligures*. Paris, 1892. Pp. 149-151. No. XXXIII. (From Mentone; told by Marie Alavena.) 272

"MARIE ROBE DE BOIS."

Sorceress-godmother invites heroine to live with her—[**Counter-tasks**]—She must first get **Magic dresses** from father—**Heroine disguise** (wooden dress)—Heroine, forgetting injunction, exclaims, "Jésus, Marie!" is thrown by sorceress-godmother into king's garden; eats oranges; is discovered by prince; implores king's pardon—**Menial heroine** (poultry-girl)—**Meeting-place** (**ball**)—[**Threefold flight**]—**Love-sick prince**—**Recognition food** (contains three rings given at three balls)—**Happy marriage.**

JON ARNASON, *Icelandic Legends*. Translated by Powell and Magnússon. Second Series. London, 1866. Pp. 490-98. 273

"THE TALE OF HOW THREE DAMSELS WENT TO FETCH FIRE."

Ill-treated heroine (by parents and elder sisters)—Eldest sister, sent to fetch fire, returns without it, after having disregarded voice, damaged food in cave, and kicked dog, who has thereupon bitten off her hand. Second sister acts similarly, and dog bites

off her nose—Heroine replies civilly to voice, cooks food, eating none till giant gives permission. Being terrified in dog's lair, heroine rests at giant's side. Giant thereupon transformed to prince. Heroine burns troll's-shape, breaking spell. Prince gives heroine shining tunic to wear beneath rags, and costly attire, which sisters afterwards take away from her—Heroine returns home with fire—Prince, as master of vessel, comes to fetch heroine. Elder sisters, attired in heroine's finery, are shown him; he detects loss of hand and nose. Heroine fetched. Prince tears off rags, revealing tunic—**Villain Nemesis.** Elder sisters are stripped of finery, and given heroine's rags—**Happy marriage.**

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274 BALFOUR, MRS., Unpublished Story from Lincolnshire.

"TATTERCOATS."

Ill-treated heroine by grandfather, because of her resemblance to mother who died at her birth. She spends her days with goose-herd, her greatest friend. Grandfather goes to meet king. Heroine weeps that she may not go too. Herd-boy proposes to take her. On the way a rich youth (who is king's son) enquires of them the way to king; falls in love with Tattercoats and wants to marry her. Persuades her to go that night to ball with her geese, and in torn petticoat with bare feet, and promises to dance with her—**Meeting-place** (ball). Herd-boy plays his pipe, and heroine's rags become silk, and gold crown sits on her golden hair; geese are transformed to page-boys bearing her train—**Happy marriage.**

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275 BLADÉ, *Contes populaires agenais*. Paris, 1874. Pp. 1-8.

"PEAU D'ANE."

Voice from nut-tree threatens father if he does not give one of his three daughters to marry king of France. Eldest daughter refuses—Voice threatens again. Second daughter refuses—Voice threatens third time. Youngest daughter consents conditionally—**Counter-tasks—Magic dresses**—Heroine also demands gold plate, goblet, knife and fork, and golden spinning instruments—King leaves bride after church ceremony. If he should

not return in nine years she must seek him—After eight years and one month bride begins quest. Finds ass skin—**Heroine disguise**—Washerwomen direct her to church where king of France is being married.—As recompense heroine washes sooty cloth white—Heroine meets king leaving church; asks if he remembers what he said to her father. Priest adjures him to confess if previously married. King says no. Bride engages heroine as turkey-girl—**Menial heroine**—Heroine bribes queen with golden gifts and magic dresses, and three nights sleeps with king, who has had sleeping draughts and does not hear her questions. Third night he has less potent draught and replies. Queen sent to her own home with bribes—**Happy marriage.**

JEAN FRANÇOIS BLADÉ, *Contes populaires de la Gascogne.* Paris, 1886. Vol. i, pp. 267-74.

"PEAU D'ANE."

(This version resembles the above.)

AUGUST BONDESON, *Historiegubbar på Dal.* Stockholm, 1886. P. 22. 276

"PRINSÄSSAN I JORDKULAN" (The Princess in the Cave).

Heroine may not wed prince; king shuts her up in cave with seven maidens, a dog, and victuals for seven years. She digs way out; rides on bear to charcoal-burners—**Menial heroine** (poultry-girl at castle)—Bride sends heroine to church in her stead; cannot afterwards repeat words said on the way, or show gold chain which prince has locked round heroine's neck—Recognition—**Happy marriage.**

BRAUNS, *Japanische Märchen und Sagen.* Leipzig, 1885. Pp. 74-8. 277

"THE GIRL WITH THE WOODEN BOWL."

Dying mother puts wooden bowl on daughter's head to hide her extreme beauty. Bids her never take it off. **Heroine disguise—Menial Heroine**—Master's son peeps beneath bowl; falls

in love with heroine. She will not marry him. **Mother-help in dream**—Heroine now consents to marriage; but bowl cannot be removed—**Happy marriage**—At wedding-feast bowl bursts and falls to the ground. The pieces are transformed to precious stones and rare jewels.

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278 COELHO, *Contos populares Portuguezes*. Lisbon, 1879. Story No. XXXI, p. 75.

"PELLE-DE-CAVALLO" (Horse-skin).

Widower wishing to marry again gets rid of three daughters by shutting them up in tower. Eldest daughters die of starvation; youngest signals to ship and is rescued by captain—**Old woman aid**—**Menial heroine** (carries water for king)—**Heroine disguise** (horse-skin)—Heroine dresses for three balls in elder sisters' clothes—**Meeting-place (ball)**—**Lovesick prince**—**Recognition food** (containing ring given at third ball)—**Happy marriage.**

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279 COLSHORN, *Märchen und Sagen*. Hanover, 1854. No. XLIV, pp. 143-47.

"ASCHENPÖLING."

No one will be godmother to heroine, whose parents have eleven sons, and are poor. Old woman appears to father; stands godmother; fetches child away in year-and-half, brings her up in house in forest. When heroine is fifteen, old woman leaves her for three days. Forbidden chamber entered; heroine drops thimble in cask of human blood; cannot remove stain. She must leave old woman, who gives her wishing-box. Hunting prince takes heroine to palace—**Menial heroine**—**Magic dresses**—**Meeting-place (ball)**—**Threefold flight**—**Lovesick prince**—Heroine quest—**Recognition food**—**Happy marriage.**

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280 *Danske Folkeæventyr*, optegnede af Folkeminde-Samfundets. Medlemmer, 1888. P. 240. No. XXXVII.

"PRINSESSEN I HÖJEN" (The Princess in the Hillock).

(This story resembles No. 283, which see. Heroine's name also "Guldtærning".)

GRADI, *Saggio di letture varie per i giovani.* Torino, 1865. No. IV, pp. 141-157. **281**

"L'ISABELLUCCIA."

Heroine persuades widowed father to marry her widowed governess; afterwards to admit her daughter—**Ill-treated heroine (by step-mother)**—**Menial heroine**—Heroine has fish to cook; a red-and-gold fish slips from her hand into sink; bids her not weep at loss; gives her pomegranate and tells her when in need to come to sea-shore and repeat verse. Heroine stands on balcony to eat pomegranate; it falls from her hand into garden which adjoins king's garden. Next morning a tree has sprung up where it fell, bearing yellow and red apples. King would know when and by whom tree was planted; orders pomegranates to be picked; no one can reach them. Sage informs king that enchanted fruit can only be plucked by one destined to be his bride—Fruit-picking **Marriage test.** Tree bows down to heroine who is to be king's bride. Heroine's father now dead, step-mother persuades king to let her live with heroine. Hides own daughter in carriage and on way to palace, pulls out heroine's eyes and flings her under carriage—Substituted bride—Heroine wanders to village, exchanges clothes with shepherdess, who leads her to sea-shore. Heroine repeats verse, fish appears, bids her go to neighbouring town with basket of apricots. Step-mother wants to buy them for daughter who craves them; heroine only parts with them in exchange for an eye. Step-mother gives one which she has torn from heroine; fish replaces it in orbit, and bids her sell figs for other eye. Fish replaces second eye, and sends heroine to buy old woman skin, put it on, and seek lodging at palace. Heroine cuts off fish's head by request, re-transforming him to handsome youth who gives her magic wand and vanishes. Heroine is refused admittance at palace till king orders it—**Meeting-place (ball)**—**Magic dresses** (by means of wand)—**Two-fold flight**—Thick mist hides heroine from pursuers—**Lovesick prince**—**Recognition food** (contains ring given at ball)—Prince proclaims her his true wife; exposes imposture. Heroine would pardon step-mother and step-sister, but court advise retaliation—**Happy marriage**—**Villain Nemesis** (eyes put out).

282 Prof. Grundtvig's Unpublished Collections. (From North Jutland.)

"Prinsesse Trætröje" (Princess Wooden-cloak).

Princess may not marry her choice; is sent to wilderness—**Outcast heroine—Menial heroine** (takes service in lover's palace)—Prince to wed old princess when she has finished her web: Woodencloak finishes it. Bride cannot wear wedding-gown; sends Woodencloak as bride. Prince gives her an apple and gold ring; asks these from old princess in the evening. She must go to Woodencloak, who in the end becomes queen—**Happy marriage.**

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283 S. Grundtvig, *Gamle Danske Minder i Folkemunde.* 1857. II. P. 24. (From Thy, Jutland.)

"Guldtærning" (Gold Dice).

King goes to war, leaving three daughters in mound with victuals for seven years. Father slain, princesses forgotten. Dog and cat eaten; elder sisters die. Heroine eats mouse; digs way out—**Menial heroine** (gooseherd; cook at father's palace)—New king's bride sends heroine to church in her stead; cannot presently repeat to bridegroom things said on way to church, nor return glove given as pledge; brings heroine under her cloak to restore glove. Prince holds heroine fast—**Happy marriage—Villain Nemesis.**

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284 S. Grundtvig, *Gamle Danske Minder i Folkemunde.* 1857. II. 157. (From Vendsyssel, Jutland.)

"Prinsessen på Öen" (The Princess on the Island).

English prince woos Danish princess; may not have her. War ensues. Danish king walls up heroine with seven maidens on island with provisions for seven years. King slain; heroine forgotten. Maidens in turn all killed and eaten. Heroine eats dog and cat, then mice, hanging mouse-skins on strings. Gets out of castle; signals to ship; is rescued and landed at capital—**Menial heroine** (scullery-maid at father's palace)—New king will wed anyone who can finish web (heroine's)—Duke's daughter tries;

heroine finishes web for her. Bride, afraid to ride heroine's horse to church, bribes heroine to go in her stead; cannot presently repeat to bridegroom things said on way to church, nor return his gold gloves; brings heroine into darkened room to restore gloves. Prince holds her fast—**Happy marriage.**

GUBERNATIS, *Le Novelline di Santo Stefano.* Torino, 1869. No. IX, pp. 29-30. 285

"LE OCHE" (The Geese).

Heroine dresses in dead mother's skin to hide her extreme beauty—**Heroine disguise**—**Menial heroine** (**gooseherd**)—Heroine mounts tower to doff disguise; geese see her and sing. Cook overhears; spies at key-hole at night; tells prince. Cook steals skin from under bolster—**Heroine discovered**—**Happy marriage.**

Ibid. No. XII, pp. 32-35. 286

"THE CRUEL STEPMOTHER."

Ill-treated heroine (**by step-mother**)—King is absent, step-mother sends heroine to forest with assassins. They spare her; delude queen with heart and eyes of lamb, and blood-stained dress. Assassins treacherously killed. Feigned mourning for heroine—**Old woman aid**—Queen informed that heroine has been seen at window, offers witch reward to kill her. Heroine disregards old woman's injunction, and admits beggar (witch) who gives her nosegay and necklet of flowers which send her into trance. Old woman puts her in coffin, lights four candles and abandons house. Hunting prince finds and tries to resuscitate beautiful corpse. Takes coffin to his own room in palace. Mother persuades him to leave it to give audience; meanwhile she enters room with two maidens. They remove nosegay and necklet; corpse comes to life—**Happy marriage**—Parents bidden to wedding—**Villain Nemesis** (step-mother burnt).

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287 TH. S. HAUKENÄS, *Hardanger; Natur, Folkeliv, Folketro.* VII. 1891. Pp. 579-588.

"ANNEMOR" (Anna-mother = Anna darling).

Heroine's share of food always gets lost; father exposes her in forest because god-forsaken and luckless—**Hill-man aid**—**Menial heroine (at palace)**—Prince strikes her with clogs—**Magic dresses,** and brass, silver, gold, goats to ride, from hill man—**Meeting-place (church)**; (three gatherings for prince to choose bride)—**Threefold flight**—**Second meeting-place (ball)**—Heroine wears rags over magic dress; dances with prince—**Happy marriage**—Heroine sees her past life in magic mirror; pretends her laughter is because king's castle stands on brazen pillars, while her father's stands on pillars of gold. Prince would see it. *Hill*-man shows heroine where to find such a castle, which is to be her dowry.

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288 *Household Stories from the Land of Hofer.* London, 1871. P. 158.

"KLEIN-ELSE."

Father, defeated in battle and mortally wounded, directs heroine to escape—**Heroine disguise** (rags)—**Heroine flight**—**Knight-aid**—He bids rock open disclosing treasure, which heroine may use—He will return in seven years, and she must by no means have forgotten his name—**Menial heroine** (poultry-maid at nobleman's castle)—**Magic dresses** (from rock)—**Meeting place (church)**—**Threefold flight**—Money scattered to hinder pursuit—**Lovesick baron,** will eat nothing but pancakes—Cook's pancakes are burned; heroine's are used—**Recognition food** (contains ring slipt on heroine's finger at church, and diamond ring taken from rock)—Heroine appears before baron in state after visiting rock—**Happy marriage**—The seven years pass, mysterious knight returns. Heroine has forgotten his name. He takes her to rock, which opens and, in place of treasure, discloses all the misery she might have relieved. Husband finds dead body of heroine kneeling beside treasure-rock.

KRISTOFER JANSON, *Folke-eventyr uppskrivne i Sandeherad.* Kristiania, 1878. No. III, p. 13. 289

"KONGSDOTTERI I HAUGEN" (King's Daughter in the Mound).

Ill-treated heroine (by witch step-mother); forbidden to marry prince; shut up for seven years in underground cave. Heroine ties gold and silver thread round roots of lime-tree. Wolf falls through roof of cave; heroine dragged out by wolf. Horse waiting to carry her to castle—**Menial heroine** (kitchen-maid)—Witch's daughter sends heroine to church in her stead as prince's bride; cannot presently return glove to prince; brings heroine to stretch out hand, which prince holds fast—**Happy marriage—Villain Nemesis** (step-mother and step-sister thrown into cave).

J. KAMP, *Danske Folkeæventyr.* 1879. P. 34. No. III. (From Sealand.) 290

"KONGEDATTEREN I HÖJEN" (The King's Daughter in the Hill).

King adopts nephew as successor, betrothing him to daughter —King slain in battle. Sorceress step-mother entraps heroine into hill chamber, shutting her in with seven maidens. Wolf brings them food. One maiden dies every year. Heroine, left alone, gets out by aid of wolf—[**Helpful animal**]—Is carried into forest, where charcoal-burner's wife succours her—**Menial heroine** (spinning-maid at palace)—New king betrothed to sorceress's daughter, who must weave, sew, and ride, to prove her abilities. Heroine exchanges clothes with step-sister, and passes tests. Bride sends heroine to church in her stead—[**Animal witness**]. Cuckoo discloses bride's shame. Bride cannot presently repeat to bridegroom things said on way to church, nor return ring King finds her struggling to get it from heroine—Recognition of princess, supposed dead—**Happy marriage—Villain Nemesis** (step-mother and step-sister).

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291 E. T. KRISTENSEN, *Jyske Folkeminder*, v, p. 62. No. VIII. (From Jutland.)

PRINSESSEN I HÖJEN" (The Princess in the Mound).

Princess betrothed to prince; their fathers disagree and go to war. Heroine with two maids and dog shut up in mound with provisions for three years. Both kings killed; heroine forgotten; prince reigns. Heroine eats dog; maids die. Wolf scratches hole in mound; heroine rides on its back; is found in forest by charcoal-burner, whom she serves—**Menial heroine** (at betrothed's palace)—Prince's bride sends heroine to church in her stead; at feast cannot repeat to bridegroom the things said on way to church, nor show ring. She brings heroine beneath her cloak to stretch out hand wearing ring. Prince seizes heroine's hand. Explanation—**Happy marriage.**

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292 E. T. KRISTENSEN, *Jyske Folkeminder*, v, p. 68. No. IX.

"KARL FINKELFADERS DATTER."

Father goes to war, leaving heroine with dog and cat inside mound, and with provisions for seven years. Father is killed, and heroine forgotten. Victuals failing, she eats dog and cat, then lives on mice, making cloak of their skins. Digs way out of mound; leaves some mouse-skins on sticks round it—**Heroine disguise** (mouse-skin cloak)—**Menial heroine** (cook at father's palace)—New king and his betrothed cannot unlock palace doors; heroine knows keys—Bride changes clothes with heroine, whom she sends to church in her stead to marry king, appearing herself at wedding feast. At night betrothed must repeat to bridegroom what she said on way to church; consults cook. Must return glove given as pledge; heroine will only deliver it up to bridegroom, who seizes her hand stretched out from behind betrothed—**Happy marriage.**

MOLBECH, *Udvalgte Eventyr*, vol. i, p. 111. 1854. No. XXI. 293
(From Jutland.)

"PIGEN I MUSESKINDSPELSEN" (The Girl in the Mouse-skin Cloak).

Squire builds chamber in mound for daughter during war; shuts her in it for seven years. Heroine makes herself gold and silver dresses; then, victuals failing, digs way out. Dog catches mice, which she eats, making cloak of skins—**Heroine disguise** (mouse-skin cloak)—**Menial heroine** (scullery-maid at old home) —New squire about to be married. Bride, being in love with another, persuades heroine to go to church in her stead; cannot show wedding-ring to bridegroom during dance; fetches heroine to stretch out hand in dark passage. Bridegroom holds her fast. Heroine drops disguise, appearing in gold dress—**Happy marriage.** Betrothed marries own lover.

MÜLLENHOFF, *Sagen, Märchen und Lieder der Herzogthümer Schleswig-Holstein und Lauenburg.* Kiel, 1845. Pp. 391-394. No. V. (From Meldorf.) 294

"JUNGFER MALEEN."

Princess walled up in high tower with chambermaid and provisions for seven years, that she shall not marry prince. Meanwhile father defeated and driven from kingdom; country laid waste—Escape of heroine and maid from tower—**Menial heroine** (kitchenmaid at lover's palace)—Prince about to be married. Bride, ashamed of her ugliness, makes heroine go to church in her stead; cannot presently repeat to bridegroom things said on way to church, nor show necklace given as pledge. Is made to confess, and sent to fetch heroine; gives order for her to be beheaded instead. Prince rescues heroine, recognising her by means of necklace—**Happy marriage—Villain Nemesis.**

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295 PITRÉ, *Fiabe novelle e racconti popolari Siciliani*, vol. i. Story No. XLII, p. 368.

"GRATTULA-BEDDATTULA" (Fair Date).

Merchant, called away on business, walls up his three daughters in house with plentiful provisions against his return. Servant to take orders from window—Gifts chosen by daughters. The branch of dates in silver vase promised to heroine, forgotten by father, whose boat is tempest-tossed and cannot proceed till he gets it. Meanwhile eldest sister drops thimble into well; heroine is let down to recover it. Finds her way to magic garden; gathers flowers and fruits; bids sisters draw her up again. Garden belongs to prince of Portugal, who blames gardener for havoc done. Heroine importunes sisters to let her down next day; returns with more spoil. But prince has caught sight of her. He lies in ambush next day; she hears him move, is alarmed and has only just time to leap through hole into well—**Lovesick prince**—Proclamation that parents of all ranks must bring their daughters to three days' festival on pain of death—Heroine will not go with sisters; bids merchant say he has only two daughters. Left alone, heroine prays to "Fair date"—Fairies appear, dress her in **Magic dresses** and send her to palace—**Meeting-place (ball)**—Prince recognises her but can get no information from her—**Twofold flight**—Pursuers detained with (1) pearls and jewels which heroine shakes from her hair, (2) bags of money which bruise their faces—At third ball king detains heroine and insists she shall marry his son. Merchant is pardoned for disobeying mandate—**Happy marriage.**

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296 *Ibid.*, vol. i, p. 388. Variant of No. XLIII.

"TRUVATUREDDA" (Trovatorella).

Heroine disguise (tree-trunk)—**Menial heroine** (tends poultry)—**Hearth abode**—**Magic dresses** (obtained from three enchanted balls of thread)—**Meeting-place (ball)**—Heroine robs prince of three diamonds; their loss makes him ill. **(Lovesick prince)**—**Recognition food.**

BERNHARD SCHMIDT, *Griechische Märchen, Sagen und Volkslieder.* Leipzig, 1877. Pp. 93-98. No. XII. (From Zakynthos.)

"THE DRAGON."

King, following hunted stag into magic garden, is entrapped by dragon; must promise a daughter in his stead. Youngest daughter consents to marry dragon in order to liberate father. Heroine enters forbidden chamber; finds prince in a deep pit, rescues him, making him promise to bring gold chest to dragon's palace, that she may escape in it. Prince's mother gives him kiss of oblivion; but goldsmith has made chest and tries to dispose of it. Heroine buys it, bidding goldsmith fetch it in two months' time and take it to prince. **Heroine's hiding-box.** Heroine eats prince's food—**Surprise rencontre**—Prince goes to war; his aunt borrows chest; heroine, hearing it is to be thrown on the fire, gets out, and turns into bird—Prince returns, finds chest empty—**Lovesick prince**—Bird flies in at window; is retransformed—**Happy marriage**—**Villain Nemesis.** Aunt and her daughter, who wanted to wed prince, are beheaded.

SCHOTT, *Walachische Märchen.* Stuttgart and Tubingen, 1845. **298**
Story No. IV, pp. 100-105.

"THE PRINCESS GOOSEGIRL."

Ill-treated heroine (by step-mother). She is imprisoned and starved; after three days step-mother sends her jug of water containing young snake, which heroine swallows unawares. It grows inside her—**Outcast heroine**—Father gives her twelve costly dresses, all of which she must wear under wooden cloak—**Heroine disguise**—**Menial heroine** (goose-herd at palace)—Reapers see her take off disguise and dresses to bathe; report to prince, who watches from behind bush. Sees her fall asleep after bathing and huge snake crawl out of her mouth. Throws his ring at it; drives it away. Heroine picks up ring on waking. Is met presently by prince and asked about ring on finger. She would restore it to him but he begs her to keep it and become his wife. They are married secretly without king's consent. Heroine still wears disguise—**Meeting-place (church)**—**Twofold**

flight—Watch set at church doors on third day by prince's father, who would discover who unknown beauty is. Prince presents her to him as the goose-girl, his wooden bride—**Happy marriage** (celebrated)—Heroine's father invited—**Villain Nemesis** (step-mother).

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299 *Skattegraveren*, ix, p. 185. No. 566. (From Jutland.)

"PRINCESSEN I HULEN" (The Princess in the Cave).

Prince woos heroine; goes to war with king, her father—Heroine and maid shut up in underground chamber with provisions for seven years. King slain; castle burned down; but heroine's unfinished web rescued. New king will wed anyone who can finish it—Heroine catches mice for food; gets out of cave—**Menial heroine** begs at new king's castle; finishes web for sorceress; goes to church in her stead. Sorceress cannot presently repeat to bridegroom things said on way to church, nor return glove; persuades heroine to enter dark room and stretch out hand holding glove. King holds her fast—**Happy marriage**—**Villain Nemesis.**

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300 Soc. de Litt. Finn. MS. Collections. By P. A. Paldani. No. I, 16. (From Ylöjärvi, in West Finland, 1852.)

"THE SERVANTS' PLACES."

Two girls go as king's servants. First meets (1) ram, and will not shear it, (2) cow, and will not milk it, (3) old man, and will not comb him, (4) well, and will not cleanse it, because she has washed hands and feet for three days. Talking-bird at palace foretells her doom. She disobeys, and enters guarded room full of bones and blood, second room full of pain and woe. In third room is set **Task**, to prepare dinner from eight grains, three peas, and eight grains of salt. Begrudges salt to white-haired old man; he eats it all. She cannot make dinner; is slain in room of bones and blood. Heroine milks cow, shears ram, combs old man's hair, cleanses well, and reaches palace. Talking-bird prophesies happiness. Heroine finds gold and silver in first room. Is set same task; gives salt to old man; prepares excellent dinner; is installed in gold-and-silver room.

MIJAT STOJANOVIĆ, *Narodne Pripoviedke.* Zagabria (Agram), 1879. Pp. 115 ff. **301**

"KĆERKA I PASTORKA" (Daughter and Step-daughter).

Ill-treated heroine (by step-mother)—Father persuaded to lead heroine to forest—**Tasks,** strawberry-picking, spinning—Heroine passes night in cottage, lights the fire, and cooks—**Helpful animal** (mouse), in return for food, helps heroine to outwit bear, with whom she must play at blind-man's buff. Heroine receives riches and horses as prize for winning game—**Animal witness** (dog) announces heroine's return with gifts—Step-mother, jealous, sends own daughter to forest. She drives mouse away, and is devoured by bear—**Animal witness** (dog) announces return of father from fetching woman's daughter, carrying her bones in a sack—**Villain Nemesis.** Step-mother dies of grief—**Happy marriage.**

B. THORPE, *Yule-tide Stories.* London, 1888. Pp. 236-244. (From South Småland.) **302**

"THE PRINCESS IN THE CAVERN."

King shuts heroine in cavern with maid, dog, cock, and provisions for seven years—King killed during war—Heroine gets out of cavern; lives with charcoal-burner. Sets out to seek service. Gives dog to wolf, and is helped over sea—**Menial heroine** (waiting-maid at palace of betrothed)—Prince to wed anyone who can finish princess's (= heroine's) web, and wash stains from kerchief. Heroine performs tasks for mistress; must go to church in her stead. Bride cannot presently repeat to prince words said on way to church, or show girdle which only he can unclasp from heroine's waist. Heroine sent for; recognised—**Happy marriage.**

THORPE, *Yule-tide Stories,* pp. 375-380. **303**

"THE GIRL CLAD IN MOUSE-SKIN."

Father goes to war, leaving heroine and dog inside mound which she may not leave for seven years. Heroine and dog live on mice, of whose skins she makes cloak to cover gold dress.

Lacking food she digs way out of mound when seven years have well-nigh passed. **Heroine disguise—Menial heroine,** takes service at father's old home, where preparations are being made for wedding of new owner. Bride persuades heroine to don bridal dress in her stead, that bride may marry man she loves. After church ceremony they exchange dresses again, but heroine retains ring on finger. At wedding-ball bridegroom misses ring from bride's finger. She runs to heroine, who will only stretch forth hand in dark. Bridegroom drags her into ball-room; sees girl in mouse-skin dress. Heroine casts off disguise, appears in gold dress, and tells her story—**Happy marriage.**

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304 WEBSTER, *Basque Legends.* London, 1877. Pp. 158-165.

"ASS-SKIN.'

Ill-treated heroine (by employers). Heroine is trusted servant to king and queen. Treasury is robbed and heroine unjustly accused and condemned to death. Assassins spare her and delude king with heart of ass—**Heroine disguise** (ass-skin)—**Menial heroine** (goose-girl) at palace—**Old woman aid—Magic dresses—Meeting-place** (ball)—**Token objects named—Three-fold flight**—Heroine promises to marry prince and accepts ring —**Lovesick prince — Recognition food — Happy marriage.** During wedding feast bride relates her history. King, who ordered her death, is present. Bridegroom slays him—**Villain Nemesis** —Heroine's children die; parents follow them to heaven.

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305 WLISLOCKI, DR. HEINRICH VON, *Märchen und Sagen der Bukowinaer und Siebenbürger Armenier.* Hamburg, 1892. Pp. 55-58. No. XXII.

"KÖNIG AMBANOR UND DAS WAISENMÄDCHEN."

King, being urged to marry against his will, at length promises to take as his queen any girl who, at distance of hundred paces, can knock crown off his head with an apple—**Marriage test**—Heroine appears veiled and flower-bedecked; knocks off crown with diamond apple, then vanishes. This happens thrice. Third time king picks up diamond apple, and sees heroine's face in it.

Heroine quest—**Love-sick king**—King, benighted in mountains, seeks shelter in old woman's hut. During night overhears soft voice amid old woman's scoldings; inquires next morning; hears of good-for-nothing step-daughter, who wastes bread on pet owl that gave her three diamond apples. Recognition of heroine—**Happy marriage.**

ZINGERLE, *(Tirols) Kinder- und Hausmärchen.* Innsbrück, 1852. 306
Story No. II, pp. 5-16.

"CISTL IM KÖRBL."

Heroine, orphaned and homeless, wanders in forest weeping—**Green huntsman aid**—He takes her to magic oak containing treasure for her use. He will return in seven years, and she must be able to remember his name, "Cistl im Körbl"—**Menial heroine (poultry-girl)**—**Magic dresses** from oak—**Meeting-place (church)**—**Threefold flight**—Pursuers detained with scattered silver and gold—**Lovesick count**—**Recognition food** contains ring given at third meeting—**Happy marriage**—Seven years have well-nigh passed; heroine cannot remember name. It is recalled to her at sight of gardener putting flat head-basket (cistl) in large basket (körbl)—She meets green huntsman; greets him by name; is told to keep it secret.

(*For No.* 307 *and following Nos., see Appendix.*)

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PART II.—TABULATIONS.

G. A. ÅBERG, *Nylandska Folksagor* (published in Swedish). Helsingfors, 1887. P. 321. No. 251. (From Finland.) 1[1]

"DOM TRI FLIKKONA, SOM SKU TI KUNGSGÅLN O TYÆNA"
(The three Girls who went as Servants to the King's Palace).

(1) A poor farmer has three daughters. For seven years they wash their hands in quite new milk, because they are to be waiting-maids in the king's palace.—(2) The eldest sets out to the palace, and meets a sheep with shears on its horns, who says, "Shear me, and you shall have wool!" "No, indeed! I don't care to make my hands dirty shearing you; for I have been washing them for seven years in new milk, because I am going to the king's palace to be a waiting-maid." After this she meets a cow with a milk-pail on her horns, who says, "Milk me, and you shall have milk." She gives a like answer. Presently she comes to where there is an old man lying in a ditch, and saying, "Help me up." She replies to him in the same manner, and goes on her way.—(3) The same things happen to the second daughter, who gives the same answers.—(4) But the third daughter shears the sheep and gets the wool, milks the cow and puts the wool into the milk, comes to the ditch where the old man is lying with a stick in his hand. One end of the stick is green and the other black. "Where are you going?" he asks. "To the royal palace, to be a waiting-maid." "You will only get employed there as a swine-herd; but one of these days you will be so exalted that your sisters will be your servants. But help me up first." She does so, and the old man gives her his staff.—(5) She reaches the palace, is made swine-herd, her sisters contemning her.—(6) Wishing for a beautiful dress, she strikes with the black end of her stick under the pig-sty wall, and she gets one, and takes a walk in the garden. The king sees her, but has no idea who she is, and tries vainly to catch her. And the second time he tries in vain.—(7) But the third time she loses her shoe, and the king tries it on all his people, but it will fit nobody. At last he tries it on the swineherd, whom it fits perfectly. Then she confesses that she has walked in the garden.—(8) The king marries her, so she becomes queen, and her sisters are her servants.

[1] The following Tabulations are arranged bibliographically, and numbered according to the corresponding Abstracts.

2 G. A. Åberg, *Nylandska Folksagor*. Helsingfors, 1887. P. 322, No. 252. (From Virby in Kyrnstätt, Finland.)

"Flickorna, som foro till Kungens gård" (The Girls who went to the King's Palace).

(1) Three sisters—two wicked, one good—are to go to palace to be king's servants. On the way eldest meets cow with milk-pail on its horns asking to be milked, promising milk as reward. Girl refuses lest she soil nice white hands. She goes further and meets sheep with scissors on its horns asking to be shorn, promising wool as reward. Girl gives same answer. Next she meets old man with knife in his hand, asking to be loused. She gives same answer; goes to palace and gets employment.—(2) Second sister meets the same, and likewise refuses to help them.—(3) Heroine milks cow and drinks the milk; shears sheep and takes the wool; louses old man and gets from him a silk dress, a silver dress, a gold dress, gold shoes, gold carriage, and gold horse.—(4) She takes service at palace.—(5) On Sunday she goes to church in silk dress; sisters see fair lady and afterwards tell heroine, who says she would like to go herself next Sunday to look at her.—(6) Next Sunday heroine wears silver dress to church, and afterwards makes same remark to sisters.—(7) Third Sunday she drives to church in gold carriage, wearing gold dress and shoes. Afterwards tells sisters she is very sorry she did not go to see the fair lady; will certainly go next Sunday.—(8) And she goes. But fair lady is not there, having lost gold shoe last Sunday, and not liking to go without it.—(9) Prince finds shoe, and says he will wed whomsoever it fits. It is too small for some, too large for others. At last heroine tries it on and it fits her.—(10) Prince marries heroine.

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3 J. B. Andrews, *Contes Ligures*, Traditions de la Rivière, recueillis entre Menton et Gênes. Paris, 1892. No. I, pp. 3-7. (Told to Mr. Andrews in Mentone.)

"Catarina."

(1) Heroine persuades her widowed father to marry her fairy-god-mother, who has prompted her to do this, saying it will make her happy. Heroine is kindly treated till step-mother has two children; after that she is sent to mind the goat and is set task, to spin a pound and a half of hemp.—(2) She goes to the wood and weeps. Goat asks why, then bids her lead him to where the grass is thick, place the hemp on his head and lo! it will be instantly spun. Heroine takes spun hemp to step-mother who gives her more to spin next day. —(3) During supper next evening father tells step-mother to slay the goat. Heroine goes weeping to the stable: goat tells her not to eat any of his flesh, but to collect all his bones into a basket, and they will give her anything she may desire.—(4) Father, who is a sailor, starts on a voyage and asks heroine

what he shall bring her home. She wants nothing, only asks father to call on her aunt. Arrived at Genoa, father visits aunt and says, "Catarina sends you greeting". Aunt gives him a nut to take to her. Heroine goes to her room, cracks nut and finds beautiful silk dress inside.—(5) Next Sunday step-mother dresses her two daughters and asks heroine if she is not going to mass. Heroine says no, but goes to her room and dons silk dress, then goes to bones and asks to be made the most lovely girl in the world. Thus transformed she goes to church where king's son instantly falls in love with her. She seats herself by her step-sisters, uses her white handkerchief and drops it. Step-sister picks it up and heroine bids her keep it. After mass heroine returns home, undresses, goes to the bones and asks to be made as she was before.—(6) Following Sunday she goes to mass and king's son has guards stationed at the church-door to stop her. She throws a handful of bran in their eyes and escapes them; returns home and doffs finery.—(7) Her father, starting on another voyage, again asks what he shall bring her. She wants nothing, only that he shall greet her aunt. He does so and the aunt gives him an almond for Catarina, who cracks it and finds inside a pair of gold slippers.—(8) Next Sunday she goes to church wearing silk dress and gold shoes. King's son has stationed soldiers at the door to catch her; she has put some pence in her pocket and throws a handful in their eyes when they are about to seize her. But in escaping she loses one slipper.—(9) King's son will wed whomsoever it fits and goes into every street trying it. It is too large for some, too small for others. At length he comes to heroine's house and asks if there are any girls there. Step-mother says, yes, she has two but neither has been able to put on the slipper. King's son asks if she has not another daughter, but step-mother says she is too dirty to be seen. Prince wishes to see her and will marry her if slipper fits her. Caterina is dressing in her room when she is called, and comes down with gold slipper on one foot and the other foot bare.—(10) King's son sees that slipper is hers and takes her for his wife. There is a grand feast.

Ibid., pp. 126-31. No. XXVIII. (From Mentone; told by Louisa Aprosio.) 271

"Le Pays des Brides."

(1) Poor, exiled prince has beautiful daughter, whose godmother is a sorceress. Family must earn their living. One day, when heroine is seeking work in the town, her godmother appears to her, gives her a walnut, an almond, and a hazel-nut, which she is to use at her need, then vanishes.—(2) Finding no work to do, heroine determines to take service, and is engaged by a wealthy nobleman. She dresses shabbily and goes unwashed in order to look ugly, and is quite unrecognisable.—(3) One day master gives grand ball in one of his palaces. His son orders servant to saddle his horse. Heroine puts on bridle instead of saddle, and asks mistress to let her go and see ball. She is refused. Master's son is getting ready to start, and finding his horse

not saddled, calls servant and gives her good blow with bridle, sending her in tears to mistress, who consoles her. Encouraged by her kindness, heroine again asks to be allowed to go to ball, but mistress cannot permit it, as it is not the thing for servants to go, and she is too dirty. When evening comes heroine determines to go, cracks the walnut, and takes out a lovely dress with pattern on it like the sea and fishes. She combs her hair, and instantly it becomes golden and falls in ringlets on her shoulders. Her shoes are also golden. She finds a horse ready to take her. Everyone in the ball-room is struck with her beauty. Master's son would dance with her, and asks her name. She will not answer. He asks whence she comes. "From the Land of Reins," she says, and leaves suddenly and mounts her horse. Young man tries in vain to follow her. After the ball he tells mother he has fallen in love with beautiful girl and will die if he does not see her again. Mother recommends his giving a second ball on the chance of her coming again. Preparations are made.—(4) Heroine is again refused permission to look on at ball, and goes weeping to her room. Master's son ready to start, and finding horse saddled but not bridled, calls her down and hits her with saddle, then goes off. Heroine cracks almond, and finds inside a dress with the sun embroidered on it. At the ball she again refuses to tell her name, but says she comes from "the Land of the Saddle". She is about to withdraw; but master's son retains her arm, conducts her to horse, and helps her mount. Drawing a whip from her pocket, she gives him a cut across the eyes and disappears. He again confides in his mother, who advises third ball.—(5) When he is about to start to ball there are no stirrups. He fetches them himself and throws them in heroine's face. She goes to complain to mother, who excuses her son, saying that his behaviour is due to his being unhappy, and that he will give no ball after to-night, and if he does not find his lady-love he will put an end to himself. Heroine begs to go, since this is the last ball, and promises to keep out of sight. Mistress gives permission. Heroine cracks the hazel-nut, and lovely dress falls out with moon embroidered upon it. Everyone admires her; she is more beautiful than ever. Young master implores her to tell who she is and whence she comes. She comes from "Stirrup-Land", but will not tell her name. She leaves; the prince (*sic*) follows her. To get rid of him, she takes handful of sand from her pocket and throws it in his face, then vanishes. He is in despair, and tells mother the several answers he has received from the lovely girl.—(6) From that day he falls ill; nothing restores him. Servant asks his mother to let her prepare his meals for him; perhaps he will take them then. Mother says, "How dare she ask such a thing?" Heroine goes to her room and keeps out of sight. But in the evening, at the hour of the ball, she dons the moon dress and presents herself before the invalid. He recognises her. She explains that she kept him in ignorance because he struck her before starting to the fête, and because his mother would not let her go to it.—(7) She relates her history, tends him till he is well, then marries him.

Ibid., pp. 149-51. No. XXXIII. (From Mentone; told by Marie Alavena.) 272

"MARIE ROBE DE BOIS."

(1) Young girl has a sorceress godmother, who one day asks, "Would you like to come with me?" Heroine says "Yes". If so, she must ask father to buy her a dress like the moon. Heroine says she has such a dress. Then godmother tells her she must get one that shines like the stars. She has that too. Then she must have one that shines like the sun, and her father must make her a dress of wood, with as many pockets in it as it is possible to have. Before they set out, godmother bids her never say "Jésus, Marie!" After walking for some time, heroine says, "Godmother, aren't we there yet? Jésus, Marie! what a long way!"—(2) Sorceress takes and throws her into king's garden, where there is an orange-tree. King's son often walks in the garden. He notices for several days that some of the oranges are missing; at last one day he catches sight of little girl. He rushes to tell father he has found the thief who eats the oranges. Heroine is frightened on seeing king, implores his pardon, saying she ate oranges because she was hungry, and that it was her godmother who sent her there.—(3) King engages her to feed his fowls, geese, and ducks.—(4) At carnival time king's son is going to ball and heroine begs him to take her. He refuses, and she goes back crying. She dons moon dress and goes to ball; dances with prince, who gives her a ring.—(5) Another night, when he has started to ball, she dons star dress and follows him. He dances with her and gives her another ring.—(6) The same thing happens a third time.—(7) When he gets home king's son falls ill. Heroine asks queen to let her make some soup that will cure him. In the first spoonful he takes he finds the three rings he had given her.—(8) After a little while he marries her.

Archæological Review, vol. iii (March-July 1889), pp. 24-27. 4
(By Karl Blind.)

Note.—The story was procured for the editor by Mr. George Sinclair from his mother-in-law, who had it from her grandfather, and he in turn had it from his grandmother. His mother-in-law is now (1888) an elderly woman. He is not aware that it was ever committed to writing in the family before. Her native place is a small town not far from Glasgow.

A FRESH SCOTTISH ASHPITEL TALE.

(1) Gentleman and lady have one little girl, very pretty and very good. When she is five years old, mother dies. Father is broken-hearted and little girl cannot understand why mother does not come to her. After a time father marries widow with two daughters older than little girl. They are both very plain and jealous of step-sister's beauty, and would banish her to kitchen, but

step-mother fears husband's disapproval.—(2) She devises a plan to cause in time step-daughter's death. Sheep have found hole leading to garden, and step-mother tells heroine, who loves the fields and the sheep, to stay and watch hole and not let sheep through. At dinner-time she sends her a thimbleful of broth, a grain of barley, a thread of meat, and a crumb of bread. —(3) Little girl is hungry but dares not go home till night. She cries, and a little black lamb comes to ask why. Lamb bids her not cry but put her finger into its ear.[1] There she finds a big piece of bread. She is to feel in other ear, where she finds a big piece of cheese. She has a good dinner and is happy. In the evening step-mother is surprised not to find her tired and hungry.—(4) Next day she sends her again but gives her no dinner. Little lamb supplies bread and cheese.—(5) Third day step-mother sends man to watch, and he reports about lamb. Then she tells husband she wants a sheep killed. He says she may have any one; and the little black lamb is killed.—(6) Next day whilst little girl sits crying in the field, funny little old woman comes to her, and when told about lamb, bids her not weep but gather all the bones and bring them to her. Little girl does so, but one shank bone is missing.—(7) When Sunday comes, little girl is left to cook dinner whilst others go to church. Step-mother leaves her a thimbleful of water, a grain of barley and a crumb of bread, and bids her make a big pot of soup. Little girl sits crying, wishing she had little lamb to help her. In comes the little lamb, limping because one shank-bone is a-wanting, and tells her not to cry but to dress and go to church, whilst it cooks dinner, but be sure and leave before the end.—(8) She dresses, putting on pretty pair of glass slippers which she has. She sits near church door, and young prince, struck by her beauty, would follow her home. But she leaves first and he misses her. Then she puts on her old clothes and step-mother and step-sisters return and are astonished to find dinner ready.—(9) Next Sunday she is again left at home and little lamb sends her to church. This time prince follows her and picks up shoe which she drops in her haste to get away.—(10) But he does not catch her, and so makes proclamation next day that he will marry whomsoever the slipper fits. At length he comes to little girl's home, and one step-sister says she can wear shoe. She chops off her toes and a piece of her heel and gets slipper on.—(11) Prince puts her on horse behind him to take her to castle. On the way they pass a tree where a raven sits and says,

> "Haggit-heels and hewed toes
> Behind the young prince rides;
> But pretty foot and bonnie foot
> Behind the caldron hides."

Prince asks what bird said; step-daughter replies, "Only nonsense." On the next tree another raven says same thing. Then prince dismounts, and seeing her bleeding foot, takes her back and insists on looking behind caldron.—(12) There he finds little girl, who asks to go and dress and get other slipper.

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[1] See note 2.

Prince recognises her and rides off with her. When passing first tree they hear bird say :

"Pretty foot and bonnie foot
Behind the young prince rides;
But haggit-heels and hewed toes
At home with mama bides."

They reach castle and live happily.

Archiv für slavische Philologie, herausgeben von V. Jagić, Berlin, 1877. Vol. ii, pp. 622-23. (20 Märchen from Vuk Karajich. Wien, 1870.) 131

(1) Emperor has wife with gold star on brow; daughter with the same. He promises wife on her death-bed never to marry any but a woman with gold star on brow.—(2) None such is to be found, and at last Emperor, with the assent of his minister, determines to marry his daughter.—(3) She takes counsel of her grandmother, and demands from her father, first a silk dress, then a silver, and lastly a gold dress, each so fine that it will go in a nutshell. Having received these, heroine demands and obtains a dress of mouse-skins.—(4) On the eve of the wedding, she wishes to bathe in a tub, and wants two ducks. She locks herself in bath-room, and, leaving the two ducks to splash about in the water, she escapes out of window to the mountains, wearing the mouse-skin dress. Servants listen, and hearing splashing, think the princess is still bathing. When her flight is discovered, she cannot be overtaken.—(5) Heroine is found in a hollow tree by a neighbouring prince, who is out hunting in the mountains. He takes her by force to the Court, where, clad in mouse-skin dress, she tends the geese as Aschenbrödel.—(6) Prince gives a large feast, to which many guests are bidden. Heroine is present in her silk dress, with the gold star on her brow. Her beauty draws all eyes towards her. Prince wants to know who she is and whence she comes. She says she comes from *Cizma-Grad* (Boot-Town), which, of course, cannot be found.—(7) At the second *fête* she appears in the silver dress, and says she comes from *Legen-Grad* (Legen-Town).[1] Neither can this place be found.—(8) Third time she appears in gold dress, and says she comes from *Sablya-Grad* (Sabre-Town). Prince slips ring on her finger, unnoticed, whilst dancing with her.—(9) He falls ill with love and longing, and craves to eat crumbled bread soaked in milk. Heroine persuades cook to allow her to break the bread, and she lets her ring fall into the bowl.—(10) Hereby she is discovered, and the marriage follows.

[1] The word *Ledjan* occurs very frequently in Servian and Bulgarian popular traditions. . . . I might express the conjecture that the word *legen* enfolds the Magyar *legény*, which signifies "young fellow, comrade, soldier". The Southern Slavs came often enough into contact with the Magyar *Legeny*. (*V. Jagić.*)

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132 *Ibid.*, pp. 623-24. Variants of the above. (From Mikuličić, pp. 23-28.)

"POPELJUHA ZAVALJUHA."

(1) Dying wife gives king a ring; he must marry none whom it does not fit.—(2) It fits his daughter.—(3) He must procure her in turn a sun, a moon, and a star dress.—(4) The sun counsels heroine to delude father by means of ducks.—(5) She escapes to another kingdom clad as a beggar, and is engaged as cinder-girl at the palace.—(6) Prince gives balls, at which she appears in the three dresses. He falls in love with her, and asks whence she comes. She gives answers, "*Lopatov-Grad*" (Coal-shovel Town), "*Pepeškov-Grad*" (Poker-Town), "*Klješčev-Grad*" (Tongs-Town). At the third meeting she receives a ring from prince, who falls ill because he cannot find her.—(7) When his life is in danger, she breaks the ring in half, and lets one piece slip into the bowl containing invalid's broth.—(8) Recognition and marriage follow.

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133 From Valjavec. No. XII, pp. 44-47.

(1) Daughter gets advice at mother's grave.—(2) First dress has sun, moon, stars, and all the heavens upon it. Devil helps father to obtain it, and he draws it out of a nut-shell. Second dress is like the sea, with fishes swimming in it. King produces it out of a hazel-nut shell.—(3) Third request is for a hollow man, made of wood, and so contrived that none shall find entrance into it. On the eve of wedding, heroine takes magic dresses, and escapes in wooden figure to the forest, where she falls in with *vilas*, and remains three years with them.—(4) Then, taking leave of them, she wanders further through the forest, where she is met by three princes.—(5) Subsequently she lives at the court of the eldest prince as cinder-girl.—(6) The story proceeds in the usual manner. Recognition comes about by means of ring.

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134 *Archivio per lo Studio delle Tradizioni popolari.* Palermo, 1882. Vol. i, pp. 190-95. (A Tuscan story, related by Maria di Monte Mignaio nel Casentino.)

"LA CIABATTINA D' ORO" (The Little Gold Shoe).

(1) King promises dying wife that he will never marry again unless he finds a woman who can wear her gold shoe. Some time afterwards, when king has been unable to find anyone who can wear shoe, his daughter puts it on heedlessly, and father says he must marry her.—(2) Heroine goes for advice to old woman, who bids her first demand from father a dress made of all the flowers in the world. This is procured. She is then to ask for a dress like the waves of the sea, and next, for one with all the stars of heaven upon it. When these also have been supplied, old woman bids her demand a chest,

which will travel like the wind and not be seen. She is to make herself a dress of pig-skin, and when father is asleep she is to get into chest, with all her dresses, and escape.—(3) Heroine finds herself in a forest, where she remains in hiding. King's servants come by hunting, and seeing strange beast, they take it to king before killing it. King questions heroine, who feigns stupidity, and will not answer. He takes her to his mother to mind the poultry. She is made fun of, and they take her to the hen-roost. Prince visits her often to be amused.—(4) One night he is going to a ball, and tells heroine to saddle his horse. She replies that she cannot; she only minds fowls. He is angry, and would strike her with the bridle. So she runs off to saddle the horse. When he has gone she goes to her chest, dons the flower-dress, and goes to the ball. Prince dances with her, and she says she comes from Bridle-Beat. He offers to accompany her home, but she declines, and is invited to come to the ball next night.—(5) Next morning prince goes to hen-house, and tells heroine about the ball. Everything happens as before. Prince threatens to hit her on the head with his boots. She wears second magic dress to ball, and tells prince she comes from Boot-Beat.—(6) Next day he threatens her with the shovel, and at third ball she says she comes from Shovel-Hit. Prince gives her a ring, and they part.—(7) Next day he asks mother to make him some sweet cakes, for he intends to go forth in search of lovely stranger. Heroine enters whilst queen is making cakes, and asks for a little flour. Queen tries to send her away, but she pleads for the flour, saying it is for a sick hen. Heroine puts ring in the dough, which she lays beside queen's cakes. Prince sets out with the cakes in a handkerchief. Presently he tastes one, and chances upon the ring.—(8) He returns in haste, and questions mother, and insists that heroine shall make him some cakes. He watches at key-hole, and sees her dressed as at ball.—(9) He marries her.

Variants of the above. *Ibid.*, pp. 196-200. 135

I.—From Pratovecchio.

"MARIA DI LEGNO" (Maria Wood).

(1) King is to marry whomsoever deceased wife's jewels best become. Daughter puts them on, and father seeks to marry her.—(2) She takes counsel of governess, who bids her ask for three magic dresses, and then for a white horse, with no single speck of black about him. She kills the horse, and makes herself a dress of its skin, and in this disguise escapes, taking the magic dresses.—(3) A hunting-prince finds her in the forest, and is about to kill her, when she says:

"I am called Maria Wood,
A cunning piece of womanhood;
I am a wondrous work of art,
And I come from—such a part,
Just to crave your charity,
Kind sir, I pray you show it me."

Prince takes her home, and, after a few days, lets her go free about the house. He gets to like the animal, and calls it "ugly beast".—(4) He is going to some feasts, and three times refuses to take "ugly beast" with him, striking her with the shovel, the tongs, and with the saddle. Heroine goes to the feasts, and gives the names of objects with which prince has struck her.—(5) He looks through key-hole, and watches heroine don magic dress beneath her hide.—(6) He then falls ill, and craves food made by her, in which she puts ring given her at feast.—(7) Finally he discovers her in her room, learns her story, and marries her.

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136 II. From Garfagnana-Estense.

"La Margofà di Legno."

(1) Girl puts on dead mother's ring, and father wants to marry her.—(2) She asks for three dresses. Then for a wooden figure, and escapes in it.—(3) Hunting-prince finds figure, and his dogs bark at it. Heroine tells prince she is called the Wooden Lady. He takes her to palace, where she lives in the kitchen.—(4) She is beaten three times by prince with shovel, tongs, and bellows, and she names these objects at the three balls at which she appears in magic dresses. Prince gives her, at the second and third balls, a ring and a pin.—(5) She afterwards puts these in food for love-sick prince, and is thus discovered, and married.

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137 III. From Florence.

"Pellicciotto."

(1) A lovely girl, daughter of a lord, is poor, and sets out to seek her fortune. She meets a fairy, who makes her dress like a man, gives her a fur cloak to cover her face and the rest of her body, and a magic wand.—(2) The King of Portugal engages her as stable-boy, and calls her "Ugly Skin" (Pellicciotto).—(3) King goes to three balls, and Ugly Skin, who each time saddles his horse, forgets (1) stirrups, (2) whip, (3) bridle. King beats her with these objects.—(4) Heroine goes to balls, and gives names of objects as her home. Servants follow her by king's orders, and are detained (1) by *confetti*, (2) by coppers, (3) by great smoke.—(5) King falls ill, and wants little cakes made by mother. These get burnt, and mother substitutes those made by heroine, who had begged for a little dough.—(6) King finds ring inside cake; sends for Ugly Skin, and, whilst speaking, tears her cloak at the neck, and discovers who she is.

IV. From Florence. 138

"ZUCCHETTINA" (Little Gourd).

(1) Woman gives birth to a gourd, according to augury, but does not know that there is a lovely girl inside, and exposes it in the forest.—(2) King's son finds a talking gourd, and takes it home.—(3) King gives three balls; heroine appears at each in a different dress. Prince falls in love with her, and gives her (1) ring, (2) bracelet, (3) pin. When prince was refusing to take Zucchettina to balls he gave her (1) a whipping, (2) kick, (3) box on the ear. Zucchettina changes her country every night, and names Whip, Kick, Slap. —(4) Love-sick prince will not eat; Zucchettina prepares his breakfast, and puts in objects given at balls.—(5) Prince discovers who she is, and marries her.

V. From Florence. 139

"LA DONNINA DI LEGNO" (The Little Wooden Lady).

(1) Girl asks her father for a wooden case, three dresses, and the bird Verderrio. She sings:

"I am a lady made of wood,
A cunning piece of womanhood.
If you would show your charity,
Then give to me."

(2) She is taken to the king's palace, and put in hen-house. Hens sing:

"Ko-ko-ko, ke-ke-ke,
What a lovely little keeper have we!"

(3) King falls in love with beautiful stranger at ball, and sends servants to follow her home. She throws sand and *quattrini*, and half blinds them.—(4) At length the king falls ill, and finds in his food the present given to beautiful stranger at ball.

VI. From Florence. 140

"MONA CATERINA."

(1) Heroine sets out to seek her fortune. She meets an old woman who is a fairy, and who gives her an old woman's dress for disguise, a magic wand, a walnut, an almond, and a filbert.—(2) Heroine, disguised, goes and sits on a stone by the king's palace. She cracks the walnut, and there come out two tiny, tiny little men who walk about. Queen wants to buy them; heroine will not sell them, but asks to take service at palace. Next day she cracks the almond, and there come forth two tiny little horses. Queen wants them, but has not courage to take the old woman into the palace. Third day two little

horses in a coach come out of the filbert. In order to obtain these, queen consents to take old woman as goose-girl.—(3) Heroine has room to herself. She tends the geese and takes them to swim. Meanwhile she bathes, and geese sing:

"We have come from over the mere,
Our beautiful keeper brought us here.
With her beautiful wand, how lovely is she!
Would not our master enamoured be?"

King, being told of this, goes to watch unseen, and falls in love with heroine. —(4) At last he falls ill, and confesses object of his love; but heroine denies that she is other than an old woman. He insists on having food prepared by her.—(5) He wants her to feed him, and she, pretending she cannot do so properly, soils his face all over. King declares his love, and at last agrees that no one shall be told that she is not ugly and old.—(6) All are amazed at the king's choice till the wedding-day, when they see his beautiful bride.

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141 VII. From Pratovecchio.

"La Giorgia."

(1) La Giorgia is a young lady who sets out to see the world. She reaches a certain city where the king's goose-herd has just died.—(2) She makes a grave-digger sell her the skin of a corpse, and disguised in this she goes to the court and obtains the post of goose-girl.—(3) Geese, seeing the new herd, sing:

"Cro-cro, cre-cre!
What a very lovely herd have we!
She is as lovely as the sun,
Would not our master's heart be won!"

King's son becomes suspicious, and goes behind a hedge to spy.—(4) Then he feigns illness, and wants sweetmeats made for him by the goose-herd, who puts in them a ring engraved with royal arms, and other trinkets.—(5) Finally the prince marries her, and on the wedding-day she appears in her own undisguised loveliness.

Editor's Note.—The narrator made no mention of the three festivals, but the conclusion of the story would lead one to suspect that she had forgotten them.

Archivio, vol. ii. Palermo, 1883. Pp. 21-25. *Novelle Popolari Sarde*, by P. E. Guarnerio. Story No. I. (In dialect; narrated by Caterina Colombano, widow of Luciano of Calangianus, and written down by Martino Colombano, also of Calangianus.) 142

"MARIA INTAULATA" (Maria Wood).

(1) Queen, on her death-bed, exacts promise that king will only marry someone who can wear her ring.—(2) After her death the king, having tried the ring in vain throughout the town, fits it on his own daughter, and resolves to marry her.—(3) She takes counsel with governess, and asks father in turn for three magic dresses (a moon-dress, a star-dress, and a dress of chimes), which are supplied. Then she is to get a wooden dress made and escape in it.—(4) In this way she comes at last to a king's palace, and is allowed to live in poultry-house. At night she doffs wooden dress, and in dress of chimes climbs tree in front of palace. All are puzzled what the music can be: the same thing happens next night. In the morning she is fetched from poultry-house to fill the place of waiting-maid. She appears in wooden dress, tells queen she wears it as penance, and calls herself Maria Intaulata. —(5) When the prince is starting to the feasts, she forgets to give him (1) whip, (2) bridle, (3) spurs. He strikes her with these objects, and she names them when presently asked whence she comes.—(6) She begs leave to go to each of the three feasts. Queen at first refuses, but at length grants it on condition that heroine keeps out of her son's sight. She appears at first ball in star-dress, at the second in moon-dress, lastly, in dress of chimes. Prince dances with her, and each time gives her a diamond [ring]. She escapes alone, and queen asks on her return if her son has seen her. She says no. Heroine presently asks master if he has enjoyed himself, and he breaks off in the midst of remarking there was a girl present like herself. This happens three times.—(7) Then prince falls ill when he fails to discover who lovely stranger is. Doctors say they cannot cure him, because he is sick of love. Heroine asks leave to carry his food to him. Queen says it is useless, for he will not eat. Heroine thrice carries broth to prince, each time putting in one of the diamonds he had given her.—(8) Prince, convinced that his lady-love is none other than Maria Intaulata, springs out of bed, splits open the wooden disguise with his dagger, and recognises the beauty of the balls. He takes her to his parents and marries her.

Ibid., p. 27. (Told by Speranza Satta of Sassari, Sardinia, who cannot read or write, and transcribed by Prof. Guarnerio, with the help of Antonio Cottoni, also of Sassari.) 143

"MARIA INSTAURADDA" (Maria Wainscotted.)

(1) A king is left a widower. His dying wife gave him a diamond [ring], and bade him marry whomsoever it would fit.—(2) His only daughter tries it

on; it fits her well, and father says he must marry her.—(3) Heroine in despair goes weeping to her room, and crying "My fate, my fate!" Her fate (or fortune) appears to her, and bids her demand from father a robe of golden bells. A gentleman (explained by story-teller as the Devil) comes to perplexed father and asks what troubles him, and undertakes to supply the robe of bells, and says king may command him should he want more.—(4) Heroine weeps when father gives her the robe, and, counselled by her fate, asks him for one in which are the sun and the moon. This is provided in the same manner, and heroine next asks for a robe with as many fish as are in the sea.—(5) On receiving this she weeps anew, and calls on her fate, who now bids her go to the wood-cutter and let him make her a dress of nothing but wood, with hinges.—(6) Wood-cutter makes the dress, and her fate takes heroine to another king's house, where she is engaged as servant-girl in the stable to look after the horses. Heroine says her name is "Maria Wainscotted". Every day she gets the horses ready for the king's son. Every time she goes out the king's son passes. "Is it my turn, your Majesty?" "I'll strike you a blow with the spurs."—(7) He goes to a *fête*, and heroine's fate dresses her quickly in the robe of golden bells, and takes her straight to where he is. Whilst dancing with her he asks whence she comes. "From the City of the Spurs." "My father is king, and I have never heard mention of that city." The fate takes her home before the king's son. When he returns, heroine says, "You wouldn't take me, then?" "It is someone else than you whom I have seen dancing."—(8) When he is going to another festival she says, "Is it my turn?" And he: "I will strike you a blow with the saddle." The fate takes her, differently clad, to where he is. He is pleased, and asks whence she comes. "From the City of the Saddle." "My father is king," etc. All at once the fate takes her back before the king's son returns. "You wouldn't take me, then?" He rejoins as before.—(9) He is starting to another festival, and she says, "Isn't it my turn?" "I'll strike you with the whip." Her fate dresses her in the robe with the fishes, and whilst dancing she comes to the king's son, and, to his inquiry, answers, "I come from the City of the Whip." "My father is king," etc. As they dance he gives her a diamond [ring]. Suddenly the fate takes her home before he comes. "You wouldn't take me, then?" she says. "I have seen someone else than you."—(10) Meantime he falls sick, and that poor thing is always down in the stable. He will eat nothing, and she hears of it, and begs of the queen: "Let me cook the food and he will eat it." She cooks the food, and puts the diamond into it; and he has scarce taken two mouthfuls when he finds it. "Who has cooked this food?" His mother is frightened. "Mamma's darling, I have cooked it for you." This he will not believe, and at length he learns that Maria Wainscotted has cooked it. "Let her come up." The fate takes her, and puts on the best dress she has. He recognises her, and they are married.

Ibid., p. 31. (Communicated to Prof. Guarnerio by Signor Giovanni Pipere of Nuoro, Sardinia.) 5

"SA BITELLA DE SOS CORROS D'ORO" (The Calf with the Golden Horns).

(1) Widower, with daughter named Barbarella, marries widow named Tatana, who has daughter named Juliana. Step-mother ill-treats heroine because she is fairer and more skilful than her own daughter, and at last gives her nothing to eat.—(2) Heroine goes to fetch water from fountain. Standing one day under shade of cherry-tree, she sees a fairy in a robe of silk and shoes of silver, who asks her for a little water. Heroine willingly offers her the pitcher, and fairy having drunk blesses her, saying may she be so fair that a king's son shall fall in love with her; then gives her a calf with golden horns, which she must take care of all its life and always obey.—(3) Step-mother, envious of heroine's fortune, asks how she came by calf, and sends own daughter to draw water. Juliana refuses fairy's request for a drink; fairy curses her so that she becomes obnoxious to all. She shrivels up and looks like an old woman. Many years pass; heroine pastures her calf every day. She is now nineteen years old, and so beautiful that step-mother hates her. (4) One day when father is away at his hut with the goats, step-mother resolves to kill calf. Heroine weeps thereat; calf speaks, bids her collect all its bones, wrap them in a napkin, and put them in a certain grotto; then on holy days when step-mother goes with own daughter to mass, leaving heroine to cook the flour, she is to run to grotto where she will find silk dresses and silver shoes, don these and hie to mass. But she must leave before the rest, as soon as priest has given the benediction, hurry to grotto and change clothes; then get home so that step-mother may find flour done. Calf is slain and eaten; heroine collects bones and does as bidden.—(5) Every Sunday afterwards she goes to mass after dressing at grotto. King's son goes also, and having seen heroine several times, falls in love with her, but cannot discover who she is or where she lives.—(6) One Sunday heroine loses her shoe in her hurry at the church door. King's son finds it, and proclaims that he will wed whomsoever it fits. Many maidens try in vain.—(7) At last heroine, shy and full of doubt, goes to try. Shoe fits her, and king, rejoiced at recognising her, marries her. Step-sister remains unsavoury and ashamed.

Archivio, ii, pp. 45-58. "La Cenerentola a Parma e a Camerino", by Caterina Pigorini-Beri. Pp. 49-54. (From Parma; given in dialect, with Italian translation.) 208

"LA SENDRARŒULA."

(1) A king has three daughters. Elder daughters are jealous of the youngest, because she is more beautiful, and king loves her best. They fear

him, and every morning go to wish him good day and ask if he has slept well. King has three thrones, a white, a red, and a black. When feeling contented he occupies the white; when only so-so, the red; when cross, the black. One day he is so angry with elder daughters that he sits on black throne. Eldest seeing him there, asks if he is angry with her. He says yes, because she does not care for him. Daughter replies: "I like you as much as I like eating chicken." Second daughter asks same question, and says she likes him as much as a piece of bread. Youngest daughter says to sisters, "Leave it to me to put him in a good temper." She goes and asks same question as others, then tells king she loves him as much as a grain of salt.—(2) Then king is angry in earnest, calls his servant, and bids him take youngest daughter to the forest, kill her, and bring him back her heart[1] and her clothes. Away they go to the forest, but servant is so touched by her distress that instead of slaying her he buys a sheep from a passing shepherd, kills it, and takes out its heart. Then he strips heroine, puts an ass's skin over her, finds a hollow willow-tree in which she may take shelter from the cold, and returns to give heart and clothes to king, who is already penitent and very melancholy. Elder sisters are well pleased.—(3) At midnight some witches passing through forest find heroine, and ask why she is in tree. She tells them everything, and one of them gives her a wand and a little nut, and tells her to strike the nut with the wand when she wants anything, and she will have it.—(4) The king hunts daily in the forest. His dog has discovered heroine, and every day takes whatever he catches to her. King notices that dog always goes to same hollow tree, follows one day behind him, and finds heroine in the ass-skin, who, not to betray the servant, tells him she has lost her way in the forest, and is without house or home. King takes pity on her, and offers to take her to court to be kitchen-maid (*cenerentola*) in the place of one he has just discharged. She is kindly treated at palace, and most of all the king wishes her well, for he cannot forget his daughter, whom she resembles.—(5) It is Carnival time, and sisters are going to the ball. Father, to divert his thoughts, accompanies them. Left alone, heroine uses nut and wand to procure dress like the stars, and a carriage-and-four in which she goes to ball. Everyone wants to dance with her and to see her home, but at midnight she insists on leaving alone. Next morning sisters tell her of lovely stranger at ball. Heroine murmurs to herself, "That was I." They ask what she said: "Only that I much preferred staying by the hearth."—(6) Second night she goes in dress like the sun. Prince falls in love with her, and sets guards at the door to stop her leaving; but she throws so many *confetti* that they are blinded and do not see her go. Next morning she makes same answer to sisters.—(7) Third night she wears dress like the moon, and dances so much that midnight passes before she knows it; and that was the hour at which she ought to be home by the hearth or the charm would work no more. She hastens away and the prince follows. She throws a quantity of flowers and escapes as before; only in getting into the carriage she loses one gold shoe unawares, and this is taken to the prince. Undressing in

[1] See note 3.

haste, she forgets to take off her gold stockings. Sisters return and tell her what has happened; she mutters the same as before.—(8) Next day prince proclaims that he will wed whomsoever shoe fits, and it is tried throughout the whole city. At last it is brought to king's palace. Two sisters try in vain, and say for fun, "Let us try it on Cinderella," who, not wishing to show gold stockings, makes excuses.—(9) King for amusement forces her to comply, and the truth is revealed. He is overjoyed at recovering his daughter, and she is married to the prince and taken in triumph through the city. In course of time she becomes queen, and the sisters are very furious.

Ibid., pp. 54-58. (From Camerino.) 7

"La Cenerentola."

(1) A rich merchant and his wife have two daughters: one they love much and call their lovely daughter, the other they love but little, and call the ugly Cinderella, because she is always made to stay by the fire.—(2) When he goes from home the merchant asks what present he shall bring daughters. The elder always chooses fine clothes, such as never were seen before; Cinderella pretends always not to want anything. But just as father is starting she runs after him, so that mother and sister shall not know, and one day asks him for a golden apple-tree; another time for a little gold pot, and on a third occasion for a little gold spade. She plants the gold tree where mother and sister shall not see it.—(3) It is carnival time, and there is a ball at king's palace, to which mother and sister are invited. Sister taunts heroine, and says she must stay by the hearth while they go to ball. She goes in one of her fine dresses, and then Cinderella runs to apple tree, and says—

"Little golden apple-tree,
With my vase of gold have I watered thee,
With my spade of gold have I digged thy mould.
Give me your lovely clothes I pray,
And take my ugly rags away."

So she gets a beautiful dress and goes to the ball. Prince falls in love with her, but cannot learn who she is nor whence she comes. She escapes without anyone seeing. Sister returns and tells her of lovely stranger.—(4) All happens the same a second time. Prince sets guards at the door, and not knowing how to escape, heroine pretends she has lost one of the gold rings with which her dress is trimmed. Whilst everyone is searching for it she slips away.—(5) Prince sets a trap for her at third ball, and when she is escaping, one of her shoes remains behind.—(6) Prince will wed whomsoever shoe fits. He comes after a time to merchant's house. Sister cannot wear shoe; seeing Cinderella prince says, "Let that girl come and try." Mother says no, she is ashamed of her. Prince insists, and the shoe fits her. Prince says he will return for her when he has told his father, and make her his bride.—(7) Then mother undresses Cinderella and puts her in a tub, and dresses other daughter in her clothes. She makes a big fire meaning to boil tub. Prince

returns and recognises that it is not Cinderella, and asks, "Where is she who is to be my bride?" Sister says it is herself, but cock flies on to the tub, singing—

"Cock-a-doodle-doo,
Cinderella it is who wore the shoe,
Look under the tub if you would see her,
Listen to me if you would free her."

Sister tries to drive cock away. Prince asks what is the matter, and cock begins crowing again. Prince says he means to listen, and cock points him to the tub.—(8) He takes out Cinderella and puts in sister; then rides off with his bride.—(9) Mother comes in and makes water boil ready for tub, and sings—

"My lovely daughter will be his bride,
She journeys away at the prince's side.
In the tub my ugly daughter,
Is done to death in boiling water."

Girl calls out from the tub, but mother will not heed, and goes on singing. When the boiling is over she finds her mistake, and fears to meet her husband. (10) So at night-fall she props up the corpse on the landing at the head of the stairs, lights the lamp, and then goes off. Husband returns and says to corpse, "Where's your mother?" Getting no answer he asks again, and, angered by her silence, he gives body a blow, which knocks it downstairs. So mother escapes blame.

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6 *Archivio delle Tradizioni popolari.* Palermo, 1883. Vol. ii, pp. 185-187. "Primo Saggio di novelle popolari sarde", da P. E. Guarnerio. Novella V. (Narrated by Maddalena Saba, aged 70, a peasant of Mores; transcribed by Stefano Chessa, also of Mores in Logredoro, Sardinia.)

"SA CONTANSCIA DE CHIGINERA" (The Story of Cinderella).

(1) Man and his wife have three daughters. Wife dies, and father, who is a merchant, asks daughters before he goes away on business what they would like. Elder daughters ask for an apron each; the youngest asks him to make so many bows to the *puzzone medianu*. On the way, father's horse refuses to go on, either forward or back, because there is a *puzzone*. Father delivers youngest daughter's salutations, and the *puzzone* gives him a nut for her. He buys the two aprons in the town, returns home and distributes gifts. Cinderella, the youngest daughter, thanks him and takes care of nut.—(2) Little while after father leaves home again. Elder daughters ask for fans; Cinderella bids him salute the *puzzone medianu*. Horse stops still at a certain spot, the *puzzone* appears, and in exchange for salutations sends Cinderella an

almond. Father buys fans and returns home.—(3) One feast day Cinderella opens the nut and tiring-maids come forth, she opens the almond and finds clothes for a *fête*. She is dressed and goes to church to attend early mass. On the way she loses one shoe, which is found by king's son, who proclaims that whoever has lost a silver shoe shall be his wife.—(4) Many ladies apply, but shoe is not theirs. King's son goes from house to house inquiring, and comes to the merchant's, where he insists that elder sisters shall try if shoe will fit even their servant, or cook. Sisters reply that they have a maid of all work on whose foot they have tried shoe, but it will not go on, and that she never leaves the house.—(5) King's son goes himself into kitchen and finds Cinderella, dressed like a queen and wearing only one shoe. He puts the other on her foot and leaves without saying a word to sisters.—(6) One day sisters go to high mass, and Cinderella having let her attendants dress her, goes also and seats herself between her sisters, who do not recognise her. One of them says to her, "If you will give us each a flower you will make two friends." Cinderella replies, "I will do so, but you must each have a box on the ear as well." "All right, if nobody sees," say sisters. "Nobody will see, and you shall have two flowers for this," says Cinderella, and gives each of them the box on the ear and the flower. Mass at an end, Cinderella returns home hastily, and has her clothes taken off.—(7) Sisters come in and tell father how they saw a lady whose beauty quite enchanted them; and they show the flowers. "Yes," says Cinderella, "but she gave you each a box on the ear as well." Sisters turn cold as ice, and don't know what to say.—(8) After a little while Cinderella invites father to a dinner, which she has prepared. Sisters laugh heartily, and say they have been to see this banquet. Father goes upstairs and finds the waiters and cooks all ready with spoons and forks, and the king's son, who tells him that the shoe would only fit his daughter, and that she is to be his wife. After dinner bride and bridegroom go to royal palace, and don't seek sisters any more. That *puzzone* was the king's son, who was doing penance.

Armenische Bibliothek. Herausgegeben von Abgar Jannissiany, Leipzig, 1887, iv, pp. 1-10. "Märchen und Sagen", mit einer Einleitung von Griker Ohalatisam. 8

"THE BROTHER RAM."

(1) Widower with boy and girl marries widow with one daughter. Stepmother persuades father to desert his two children in the mountains. He leads them to uninhabited spot and bids them rest. He gives them bread; boy wants to drink; father puts his stick in ground, throws his coat over it, and tells children to sit in shade of coat whilst he fetches them water. He leaves them sorrowfully, but never returns; and they seek him in vain.—(2) At last one takes the stick the other the coat, and they wander on and on. Presently they see the prints of horses' hoofs filled with rain. Brother wants to drink, but sister stops him or he would become a foal. They come upon prints of ox hoofs.

Again brother would drink, but sister hinders him lest he turn into a calf. She forbids his drinking from the prints of buffalo hoofs, of bear's paws, of pig's feet, of wolf's paws, of sheep's feet, for fear of similar transformations. But brother is dying of thirst and drinks from the print of sheep's feet, and is transformed into a ram, and runs bleating after sister.—(3) They wander for a long time; at length reach home. Step-mother tells father to kill ram, which she craves to eat. Sister saves ram at the last moment and leads him into the mountains.—(4) Every day she takes him to pasture and meanwhile spins thread. Once her distaff falls from her hand and rolls into a cave. Leaving ram grazing she goes after distaff; finds in the cave a thousand-year-old Deva lying, who seeing girl says: "It is impossible for feathered bird or creeping snake to penetrate here; how have you managed to enter, maiden?" Heroine in terror replies: "From love to you, grandmamma!" Old woman makes heroine sit by her and asks her about this and that; then says: "I will fetch you fish; you must be hungry." She brings snakes and dragons, and heroine afraid, weeps. Old woman asks why, and she says: "I remember my mother and therefore weep." She then tells all that has befallen her.—(5) Old woman says she will sleep with head on heroine's knees. She makes a fire, puts fire-hook into stove and says: "If Blackness passes by, don't wake me; if Rainbow-hued flies past, put the glowing fire-rake to my feet that I may wake." Then she goes to sleep. Soon afterwards heroine sees a hideous black monster fly past, and she remains silent. Presently she sees the Rainbow-hued; then she seizes the glowing fire-hook and flings it at feet of old woman, who says: "Bah! how the fleas bite!" and wakes up.—(6) Heroine rises too; her locks and clothes have been changed to gold by the lustre of the Rainbow-hued. She kisses old woman's hand and asks permission to leave; then takes Brother Ram home. Step-mother is out when they arrive. Heroine secretly digs a hole near stove and buries gold clothes, then dons old ones. Step-mother returns, notices her golden locks, and asks how she obtained them. Heroine tells her everything.—(7) Next day step-mother sends own daughter to the mountain. There she purposely drops her distaff which rolls to cave. She goes after it; old Deva changes her into a scare-crow and sends her home.—(8) That day king's son is to be married. Step-mother adorns own daughter's head and takes her to palace to see wedding. Heroine dons gold dress and shoes and goes after them. Hurrying to reach home before step-mother she drops one gold shoe in the spring. King's horses are taken to well, start back at sight of shoe and refuse to drink. King sends for wise men to ask reason.—(9) Gold shoe is found, and king proclaims his son shall wed whomsoever shoe fits. Shoe is tried throughout the city. Step-mother pushes heroine into stove and displays own daughter.—(10) Cock flies over the threshold and crows three times: "Kikeriki! the fairest of the fair sits in the stove." King's messengers push step-mother aside, bring forth heroine and fit shoe. She is to be king's bride, and, clad in gold dress, driving Brother Ram before her, she goes to palace. King's son marries her, and they feast seven days and seven nights.—(11) One day step-mother and step-sister go to visit heroine. Step-mother proposes bathing; then pushes heroine far out to sea and a large fish swallows her.—(12) Then she dresses own daughter in gold dress

and seats her in heroine's place at palace, hiding her face and head that she may not be recognised.—(13) Heroine from inside fish hears voice of bell-ringer and cries to him to cross himself seven times when he has summoned the people to church, then go and tell king's son not to slaughter Brother Ram. Bell-ringer twice hears the voice and goes to tell king's son, who returns with him at night to sea-shore.—(14) Heroine cries out as before, and king's son, recognising his wife's voice, draws sword, springs into sea, rips open fish, and delivers her. They go home.—(15) King's son sends for step-mother and asks: "What present shall I make you? A barley-fed steed or a black-handled knife?" Step-mother says: "May the black-handled knife pierce the breast of your enemy, but give me the barley-fed steed." King's son orders step-mother and daughter to be bound to the horse's tail and driven over hills and rocks till nothing is left of them but their ears and a tuft of hair. Brother Ram, heroine and king's son live happily together.

Three apples fall down from heaven.

JON ARNASON, *Folk-tales of Iceland.* Leipzig, 1862-64. (Translation by William Howard Carpenter, published in *Folk-Lore Record*, iii, pp. 237-41.) 9

STEPMOTHER STORY.

(1) King and queen have only daughter Mjadveig. Queen dies; father and daughter lament at her tomb. King at last advised to marry again; journeys to find wife. Comes to crowd round weeping woman with one daughter named Kroka. She has just lost husband; consents to marry king. People observe that mother and daughter change into giantesses when they think they are alone. King grieves thereat.—(2) Kroka robs Mjadveig, to whom mother appears in dream[1] bidding her take and wear in her bosom what she will find in the path. Heroine looks and finds kerchief. Kroka discovers this and tears it away from her. Heroine, again directed in dream, takes clue of yarn found near path, and this runs before her and conducts her to bower. Here she dwells in comfort and unseen, though able to overlook palace.—(3) One day she loses a shoe and vows she will marry whatever man finds it.—(4) Shoe is picked up by a king's son, who has put ashore to visit king at palace. He asks queen whether any costly thing has been lost from treasury. Queen says "Yes"; her daughter complained of having lost something but would not say what. Prince shows shoe at her request; she pretends it is her daughter's and takes it to her. Prince asks to see daughter with shoe on, then offers to marry her, and takes her to his ship. When they have sailed a short distance, two birds settle in the rigging and say:

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[1] See note 4.

"At the prow sits hewn heel,
Full is her shoe with blood;
At home sits Mjadveig
In her golden bower.
Turn back, king's son."

King looks at bride's foot, and finding it mutilated, and that shoes do not match, puts back to land.—(5) He comes upon Mjadveig's bower, talks to her, and notices that she is wearing fellow shoe to one he carries and bids her put on. Mjadveig tells him that queen and daughter are giantesses. He returns to ship with Mjadveig as his bride, but lets it appear that he intends to marry Kroka. Arrived at his kingdom he sends ship back for Kroka's mother, and meanwhile puts Kroka to death and has body burnt. The ashes are made into porridge and given to queen,[1] who says it is good, but makes her thirsty. Voice comes from her throat: "Eat me not, mother." Queen is about to change into giantess when she is fallen upon and killed, and burnt.—(6) Prince marries heroine; father is present at wedding.

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10 JON ARNASON, *Icelandic Legends*. Translated by Geo. E. J. Powell and Eirikr Magnusson (2nd Series). London, 1866. Pp. 235-250.

THE STORY OF MJADVEIG, DAUGHTER OF MANI.

(1) King Máni had beautiful daughter Mjadveig; her mother died. King so sorrowful thereat that things went awry, and his counsellors advised him to re-marry.—(2) So he sent two in search of a new queen. After sundry mishaps they came to a wild land where they heard harp playing; sounds led them to tent, wherein sat lady, who, seeing them, dropped harp and swooned. When she revived, they told their errand, and learned she was a queen whose king had been slain by invaders, whose leader would have married her, but she fled with daughter to wild country.—(3) She agreed to go with counsellors and wed Máni, who, seeing her, forgot his grief and married her.—(4) One day she and daughter took Mjadveig for walk and changed dresses of the girls, laying spell on Mjadveig, so that other girl was taken for her. Then she bound Mjadveig hand and foot, and put own daughter in Mjadveig's bower. —(5) In sorrow-laden sleep Mjadveig dreamed her mother came; unloosed her; gave her cloth with food, telling her never to let it be quite empty and to let none see it. All happened as she had dreamed.—(6) Queen sent daughter to watch her; daughter craftily offered to share her exile. Feigning sleep, she saw Mjadveig take cloth and eat; then she snatched cloth and ran away.—(7) Again Mjadveig's mother came in dream, chiding her incaution, but bidding her travel to the coast, whereon was house with key in door. She

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[1] See note 5.

was to go three times forward and three times backward, touching key each time, when, at last touch, door would open. There she lived.—(8) One day she took fright at seeing many ships and ran home so fast that she lost one of her gold shoes.—(9) The leader of fleet was prince who came to woo her; on landing he found shoe, and vowed to marry only the woman it fitted.—(10) He went to Máni's palace, asked for Mjadveig, told his vow, whereon queen took shoe to her daughter.—(11) It did not fit; then queen cut off daughter's heel and toe, got shoe on, took her to prince, who wooed her and started for his own country.—(12) Passing Mjadveig's house he heard song of birds; knowing their language, he heard this song:

"Heel chopped off sits in the stern,
And full of blood is her shoe,
Here on the seaside
Does Mjadveig abide,
A far better bride to woo.
Turn back then, king's son, O turn!"

(13) Then he put spell-dissolving plate on bride's shoulders; she became an ugly troll and told him the truth. He killed her, salted body, which filled twelve barrels, put it on ship laden with gunpowder.—(14) Then he rowed to Mjadveig's house; heard her story; found gold shoe fitted her; took her to his ship; sailed to capital; bade Máni and queen to wedding.—(15) Queen pleaded illness, but came; refused food, when prince offered her raw salt meat, which she cooked. She ate for eleven days, becoming ugly troll while eating. On twelfth day she ate twelfth barrel; prince showed Máni cannibal queen. Then he set fire to meat-ship, while queen on board, blowing her to pieces.—(16) Prince told Máni all; held wedding feast; then Máni went home and passes from this tale.—(17) Prince became king in his father's stead; Mjadveig had son.—(18) One day at bath woman came; asked her to exchange dresses; cast spell on her, she and woman changed places and shapes, but none knew this.—(19) Prince had moved Mjadveig's house near her hall, but now all things went ill.—(20) One day herdsman walked by sea; saw glass hall on rock, inside which woman like Mjadveig. Round hall was iron chain, by which giant dragged it into sea.—(21) Herdsman saw child drawing water at brook; gave him gold ring, when dwarf appeared; asked what man wished for. He asked meaning of glass hall; when dwarf told him giant would free Mjadveig if in four times coming on shore some one came to release her.—(22) Then dwarf gave man axe, wherewith he cut chain; then giant came; was blinded by contents of bag dwarf flung; rolled into sea and was drowned.—(23) Then Mjadveig was freed; tarried while dwarf and herdsman went to tell prince.—(24) Then they put magic board on false queen, who became troll; was cast into prison, and killed.—(25) Herdsman brought back Mjadveig, and was made an earl.

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273 *Ibid.*, pp. 490-98.

"THE TALE OF HOW THREE DAMSELS WENT TO FETCH FIRE."

(1) Old man and woman, living far from inhabited parts, in cottage by the sea, have three daughters, Irgibjörg, Sigridr, and Helga. The youngest is ill-treated and made a drudge.—(2) The cottage fire having gone out, eldest daughter is sent a long journey to fetch fire. Passing a mound, she hears a voice asking, "Will you have me with you or against you?" She does not care which. She reaches a cave, where she finds fire, a kettle of half-cooked meat, and some unbaked flat-breads; she kindles fire, cooks the food, burning the bread, except one which she eats. Big dog comes up and begs for food; she kicks him; he bites off her hand. She is frightened and runs home, forgetting to take fire.—(3) Second daughter is sent and fares similarly, except that dog bites off her nose. She returns without fire.—(4) Heroine is sent, replies civilly to voice in the mound, and cooks the meat and bread carefully, wasting none, resolving to take nothing without owner's leave. Hideous giant enters with savage-looking dog, invites her kindly to take food, and to sleep either with his dog or himself. Whilst lying down in the dog's lair she is so terrified by thunderous tremblings and noises that she is at length persuaded to rest by the giant's side.—(5) Thereupon he changes into beautiful prince, and heroine seizes the troll's-shape and burns it to ashes, thereby releasing him from spell.—(6) Next morning prince promises to fetch her later to marry him, gives her a tunic which she must wear out of sight under her clothes, also a chest, which she is not to hide, filled with precious things, and two splendid dresses. Dog brings her a ring, and she hies to the cottage, carrying the fire.—(7) All her presents, except the tunic, are taken from her.—(8) After a time a vessel anchors opposite cottage. Heroine's father converses with the master, not knowing him to be prince, and tells him he has a wife and two daughters. Daughters are fetched, and appear in heroine's fine clothes, but one is hiding a hand, the other covering her nose.—(9) Stranger insists on knowing why, and at length induces father to produce youngest daughter, who appears before him in dirty rags. Stranger tears rags off her and she stands forth in shining tunic.—(10) He strips elder sisters of stolen finery and flings them heroine's rags; then he sails away with heroine and marries her.

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11 P. CHR. ASBJÖRNSEN, *Nor, Billedbog for den Norske Ungdom.* Christiania, 1837.

"KARI TRÆSTAK."

(1) Heroine's name is Kari; and, because she has no other petticoat than a wooden one, she is called Kari Træstak (Wooden-Cloak). She has a brother. Their parents leave them as sole heirloom a pan (to bake flat loaves), which the boy takes, and a cat, which becomes heroine's property. They set out

to try their luck in the wide world.—(2) Kari is advised by cat to enter kitchen in king's castle, where she gets situation as cook's help.—(3) Cat goes into the wood and catches a reindeer, which king buys for a hundred dollars. With this money cat procures for heroine a horse and saddle, and a dress shining like the stars.—(4) King throws water at heroine.—(5) She goes to church. He falls in love with her, runs after her, and gets one of her gloves; asks whence she comes.—(6) Cat catches a stag, which king buys for two hundred dollars.—(7) Towel thrown at heroine.—(8) She goes to church second time.—(9) Cat catches an elk. King pays three hundred dollars for it.—(10) Comb thrown at heroine.—(11) She goes third time to church. Prince has pitch poured in porch. Heroine loses gold shoe.—(12) Prince will wed whomsoever it fits. Many try in vain.—(13) Queen brings ugly stepdaughter, who puts on shoe. As they ride to church, bird denounces false bride, whose foot is mutilated.—(14) Prince turns back; sends for Kari Træstak to try shoe. It fits her. She doffs wooden cloak, and shows golden gown and fellow gold shoe.—(15) Prince marries her.

ASBJÖRNSEN OG MOE, *Norske Folkeeventyr*, No. XIX, "Kari Træstak".

(See *Dasent*, No 30.)

P. CHR. ASBJÖRNSEN OG JÖRGEN MOE, *Norske Folkeeventyr*. 2nd ed. Christiania, 1852. P. 416. (From Bygland, Norway.) 12

"KARI TRÆSTAK."

(1) Widowed king with one daughter marries widowed queen with one daughter. Stepmother ill-treats heroine.—(2) On Sunday queen and her daughter go to church, and make heroine stay at home. Queen scatters a bushel of pease for heroine to pick up, besides having dinner ready by their return. Heroine goes out to fetch water, weeping.—(3) A voice from the hillock asks why she cries. She tells the reason, and receives from those in the hillock a brass dress, horse and saddle, and is told to ride to church. The dinner will be cooked and the pease collected by her return. [The story proceeds like "Kari Træstak" (see No. 11), except that heroine does not serve in the king's castle.]

Ibid., p. 416. (From Hardanger, Norway.) 13

"KARI TRÆSTAK."

(1) A man goes out to seek his runaway horse. Seeing smoke in the distance, he goes in that direction and comes to a house, which he enters, inquiring for his horse. In the house dwells a widow with two daughters,

Magpie and Crow. They have seen no horse, but invite the man to rest. Having sat some time in the proffered chair, he says it is time for him to be going. "Squeeze him, my chair!" says the woman; and the chair squeezes him so that he is unable to rise. This happens a second and a third time. At last the man may be released on consenting to marry the widow. He does so; they are married.—(2) His own daughter is ill-treated by stepmother and stepsisters; sent to herd the cattle with nothing for her dinner but a grey stone and three spoonfuls of milk in a box. Heroine thrives, in spite of three days of such treatment.—(3) On the fourth day Magpie is sent to spy, but discovers nothing.—(4) On the fifth day Crow is sent. When she arrives, heroine says: "Come, sister, I will louse you!" and does so, till Crow falls asleep. Then heroine drinks from one ear of the ox and eats from the other, till she is more beautiful than ever.—(5) But Crow has a hidden eye in the back of her neck, and goes home and tells what she has seen. The ox is killed, and buried in a mound; on this spot springs up a house, furnished with every imaginable thing—amongst others, three dresses, called sun, moon, and star. Only stepdaughter knows of it.—(6) Stepmother and daughters ride to church, after having thrown a bushel of rye in the ashes for heroine to pick up, unless she would like to be killed. Heroine cries. All the little birds come warbling: "Go to church: we will collect the rye!" She hies to the house on the mound, dons the star-dress, goes to church, and is home before the others, who afterwards talk about the lovely stranger.—(7) The second time she wears the moon-dress to church, and on the third time the sun-dress.—(8) She loses one of her golden slippers. Prince, being in love with her, announces that whoever can wear the shoe is to be queen.—(9) Stepmother cuts a large piece off Magpie's leg and half of Crow's foot, but in vain.—(10) She is compelled to let heroine appear, and the shoe fits her, and prince marries her.

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14 *Ibid.*, p. 420. (From Hardanger.)

"KARI TRÆSTAK."

(1) Heroine having served a troll, is seen by prince in church.—(2) He follows her, and on the third Sunday gets hold of her golden slipper.—(3) Stepmother's daughter cuts her heel and toe to get on shoe, but birds denounce her, singing:

> "A chopped-off toe, a heel cut, too!
> She sits on the hearth who can wear the shoe."

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15 *Ibid.*, p. 420. (From Fjeldberg.)

"LINDEDRONNINGEN" (The Lime-tree Queen).

(1) Widower with beautiful daughter marries widow with two wicked daughters. Stepmother ill-treats heroine, clothing her in rags.—(2) One

Sunday heroine is sitting sorrowfully under a large lime-tree growing near the farm, when suddenly a door in the tree opens, and out steps the lime-tree queen. She is so strangely fair and shining that heroine must needs close her eyes.—(3) Queen takes her into tree, dresses her, and lets her drive to church, where prince sees her, and falls in love with her. She disappears, saying:

"White before, behind me black;
The way I go let no one track."[1]

She returns to tree and dons her old rags.—(4) Next Sunday she knocks at lime-tree, saying:

"Open, lime-tree, open, pray!
I want to go to church to-day."

She goes in coach-and-four.—(5) Third Sunday she goes in coach-and-six, and loses her gold shoe. It is tried by everyone.—(6) The denouncing birds are driven away by stepmother's daughter, until prince forbids it. Then he hears them sing:

"A bit off the toe, and off the heel, too!
You may see it is so; full of blood is the shoe.'

—(7) Prince marries heroine.

A. N. ATHANAS'EV, *Russian Folk-tales.* Moscow, 1861. Part VI, pp. 143-50. Tale No. XXVIII. 144

"SVINOI CHEKHOL" (Pigskin Hood).

(1) A grand duke has a beautiful wife, who dies leaving a beautiful daughter. Father falls in love with heroine, and wants to marry her.—(2) She goes weeping to mother's grave. Mother says: "Ask your father for a dress covered with stars." The father buys such a dress, and is more ardent. Heroine goes again to grave, and mother bids her ask for a dress embroidered with the sun in front and the moon at the back. Father buys the dress, and is still more amorous.—(3) Mother now bids her ask for a hood made of pigskin. When this is made heroine puts it on, and father is so disgusted with her that he drives her from home. She wanders for two days, and on the third day a storm arises. She climbs into an oak-tree, and hides among the branches.—(4) The king's son passes with his dogs, who notice the girl and bark. Prince sends back his servant, who reports that there is a curious animal up the tree. Prince comes to the tree, and asks: "Who are you? Can you speak?" "I am Pigskin Hood." Prince takes her home, and shows her to his parents as a curiosity. Heroine is put in a separate room.—(5) A ball is given at the palace. Heroine asks permission to look on at the door, but is refused. She goes to the field, dons her star-dress, whistles, and a splendid carriage appears. She drives to the palace, enters the ball-room,

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[1] See note 6.

and dances. All are amazed at her beauty. Then she disappears, resumes her pigskin hood, and returns to her room.—(6) The same thing happens a second time, only heroine wears the sun- and moon-dress.—(7) On the third occasion she looks most lovely [description of dress not given], and the prince falls in love with her. Wishing to discover who she is, he has some pitch put on the steps, and one of her shoes sticks to it.—(8) The prince travels with it all over the country in search of its owner, but in vain.—(9) On his return he goes to Pigskin Hood, and asks her to show her feet. The shoe fits her, and the prince destroys the pigskin hood and marries the beautiful girl.—(10) One day he asks why she wore it: "Because", she says, "I was exactly like my dead mother, and my father wanted to marry me."

NOTE —In No. XXVIII*b* (*ibid.*, Part VI), a priest insists on marrying his daughter. She weeps at mother's grave. Dead mother "comes out from her grave" to advise her. Girl obtains from father pigskin dress, and two sets of gorgeous apparel; the former she herself assumes, in the latter she dresses up three wooden puppets. She takes her place in the midst of these. Earth opens, and all four sink into it.

In another version (*ibid.*, Part VII, No. XXIX) the father kills his daughter.

In No. XVIII (*ibid.*, Part VI), Prince Daniel, the Talker, seeks to wed his sister because magic ring fits her. Old women tell her to make four puppets and place one in each corner of her room. After marriage-service bride hastens back to her room. When she is called the puppets coo; earth opens, and girl sinks into it.

In another version (*ibid.*, Part II, No. XXXI) son is ordered by parents to marry his sister after their death; she prepares puppets; they speak; earth opens and swallows girl.

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16 ATHANAS'EV, *Russian Folk-tales.* Moscow, 1861. Part VI, pp. 152-54, No. XXX.

"CHERNUSHKA" (Little Cinderella).

(1) A gentleman and his wife had a beautiful daughter named Masha. The wife died, and the gentleman married a widow, who had two bad daughters. They ill-treated Masha. She had to do all hard work at home, clean stoves and attend to fires, and was nicknamed "the Black Girl".—(2) One day, the king of that country announced that he wanted a wife, and invited all maids to the palace. The stepmother took her two daughters to the king, but refused to take Masha. They left her a bushelful of barley, soot, and flour, mixed together, and told her to separate them all by the time of their return. Masha went on the steps leading to the house, and burst into tears. Two doves flew in, and separated barley, soot, and flour.—(3) Afterwards one of the doves alighted on her right, and the other on her left shoulder; and, in an instant, Masha discovered that she was beautifully dressed. "Go to the palace," said the doves, "but do not stay there till midnight." Masha did as she was told. All were surprised at her beauty. The king fell in love with her. Remembering doves' words, she returned

home before midnight. The king tried to catch her, but could not.—(4) On the following evening the same thing was repeated. On the third evening the doves dressed Masha better than ever. She went to the palace, and, dancing and enjoying herself, forgot about time. Midnight struck. Masha rushed home. The prince ordered the stairs to be covered with pitch, and Masha lost one of her shoes.—(5) On the following day, prince's messengers tried to find owner of shoe, but could not; shoe would not fit any maid. At last they came to Masha's house. The stepmother told her eldest daughter to put the shoe on; it would not fit. "Cut off your great toe," she cried, "and the shoe will fit. You will become princess, and need never walk." The girl did so, and succeeded in putting on shoe. Suddenly two doves flew up, and cried, "Blood on the foot." The messengers, seeing blood dripping, said, "You are not the right maid."—(6) Stepmother tried shoe on second daughter, but failed.—(7) Messengers observed Masha, and asked her to try shoe. It fitted her exactly, and instantly she was dressed in the finest of dresses. They took her to the prince. When she went to church to be married, one of the doves sat upon her right shoulder and the other upon her left.—(8) After the ceremony the doves flew to the stepsisters, and plucked out one eye of each.

ATHANAS'EV, *Russian Folk-tales*. MOSCOW, 1861. Part VI. No. LIV, pp. 270-73. 227

"KROSHECHKA-KHAVROSHICHKA."

(1) Heroine is an orphan and is very ill-used. Her cruel mistress has three daughters. Heroine toils for them all and never receives a kind word.—(2) She goes into the field, puts her arms round the neck of the spotted cow, and says: "My beloved cow, they are so unkind to me; they have given me five *poods* (*pood*=40 lb. Eng.) of flax to be made into linen." "Poor dear child," says cow, "all you need do is to creep into one of my ears and come out at the other, and all will be ready." So it happens. Heroine takes linen home, and mistress gives her twice as much to do next day. Same thing happens again.—(3) Mistress is surprised, and the following day sends one-eyed daughter to spy. She forgets what she has to do and goes to sleep, when heroine says, "One-eye, sleep." Before she wakes all is performed as usual. —(4) Mistress having learnt nothing, sends second daughter, called Two-eyes. The same thing happens, when heroine says, "One-eye, sleep! Two-eyes, sleep!"—(5) Mistress is very angry, and on third day sends three-eyed daughter. Heroine says, "One-eye, sleep! Two-eyes, sleep!" forgetting the third, which stays awake and sees everything. Daughter tells mistress, who says next day to husband, "Kill the spotted cow." He objects to doing so, but sharpens his knife. Meanwhile heroine runs to tell cow, who says: "Don't you eat any part of me under any circumstances whatever; but collect my bones, bury them in the garden, and from time to time pour some water over them."—(6) Girl does as bidden; and on the spot there grows an apple-tree with golden leaves and silver branches and crystal

fruit.[1] All passers-by are amazed.—(7) One day, whilst the three sisters are playing together in the field, a young and wealthy youth passing by says he will marry one of them if she will give him one of those apples. Girls rush to the apple-tree, whose apples look easy to pick; but as soon as girls attempt to touch them they rise up out of reach. Girls try all manner of ways but cannot succeed, and quarrel and fight with each other. Meanwhile heroine comes up, and the apples immediately descend for her. The rich young man marries her.

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228 ATHANAS'EV, *Russian Folk-tales*. MOSCOW, 1861. No. LV, pp. 273-76.

"BURENUSHKA."

(1) In a certain kingdom lives a king with his wife and his daughter Mary. When queen dies king marries again. Stepmother has two daughters, one with two eyes, one with three eyes, and she ill-treats Mary, sending her to mind the spotted cow with only a piece of dry bread to eat.—(2) When she is in the field heroine bows to the right foot of the cow, and then there is plenty of food for her. She takes the piece of bread back home and puts it on the table.—(3) Queen is very much surprised; gives her same piece of bread next day, and sends one of her daughters to discover whence Mary gets food. When they reach the field Mary says: "Let us sit here. I will comb your hair." Whilst doing so she repeats, "Sister dear, go to sleep! Little eye, sleep! Second eye, sleep likewise!" Stepsister falls asleep, whereupon Mary bows to cow's right foot and gets food as before. In the evening Mary calls out, "Get up! it is time to go home." "Oh dear! oh dear! I have slept all day and seen nothing. Mother will be so angry." On their return mother asks, "Well, what did Mary eat?" Girl cannot tell her.—(4) Following day queen sends three-eyed daughter to spy. Same thing happens, but the third eye stays awake and sees everything. Girls return, and stepsister tells queen everything she has witnessed.—(5) Queen orders cow to be slain, and it is done. Mary asks for a portion of the entrails, and buries it in the door-post. A shrub (*cytisus*) grows from it, covered with sweet berries. Birds sit in its branches, singing.—(6) When Prince Ivan hears of it, he comes to the queen, puts a cup on the table, and says, "I will marry the girl who can fill this cup with berries." Stepmother sends eldest daughter, but the birds will not allow her to touch the berries. She sends second daughter with like result. At last she allows Mary to try, and the moment she approaches the bush the birds begin to pluck the berries and fill her cup.—(7) Prince Ivan therefore marries heroine. In the course of time Princess Mary has a son, and she goes with husband to visit her father.—(8) Stepmother changes Mary into a goose and substitutes eldest daughter as Prince Ivan's wife.[2] They return to prince's home.—(9) Very early in the morning the nurse, an

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[1] See note 7.

[2] See note 8.

old man, takes the child in his arms, and goes into the field. A flock of geese fly past, and he says to them, "Geese, have you seen this child's mother?" One of the geese alights on the ground, takes off its feather-skin, lifts the child in her arms, and begins to suckle it.[1] She weeps, and as she weeps she says, "To-day, my loved one, I shall suckle you, to-morrow also, but on the third day, alas! I shall fly, fly away." Then the old man returns home, and the child sleeps the whole day without waking. The pretended mother says: "The old man must have let the child die of hunger."—(10) Next morning old man takes child to the field as usual. On this occasion Prince Ivan watches him from behind bush. Some wild geese are passing, and old man asks if they have seen child's mother. They answer: "In the second flock." Second flock passes, and old man asks again. Then mother descends, takes off feather-dress, and begins to suckle child, and doing so bursts into tears, crying, "To-morrow I shall fly far, far away, to dark forests, mid high mountains." Then she says, "Dear me! what a peculiar smell there is!" and begins to look for her feather-skin.—(11) She cannot find it, for Prince Ivan has burnt it. He seizes Mary. In an instant she turns into a frog, then into a lizard, then into a snake, lastly, into a distaff. Prince Ivan breaks the distaff into halves, throws one behind him and one in front, and instantly his young wife stands before him. Then they return home, and the false wife, seeing Mary, cries, "Here comes a shameless woman!"—(12) Prince Ivan assembles other princes and counsellors, and asks them with which of his wives he is bound to live. "Surely," they say, "with the first." "Well, I shall live with whichever wife can the more quickly climb up the gates leading to the palace." Second wife climbs the gates very quickly, but Princess Mary simply tries and fails. Meanwhile Prince Ivan seizes a gun and shoots the woman on the top of the gate. Thenceforward he lives happily with Mary.

D'AULNOY, MADAME, *Contes des Fées*, 1698.

"FINETTE CENDRON."

(See No. 56.)

Das Ausland, Jahrgang 1832. *Märchen und Kinderspiele in Griechenland*, von Dr. Zuccarini. No. LVIII, p. 230. (Collected amongst the lower orders.) **17**

"Σταητοπουτα."

(1) Three sisters live with mother in great poverty. Elder sisters kill mother, and feast on her flesh. The youngest, Σταητοπουτα (Aschenputtel),

[1] See note 9.

will not partake of the meal. She collects mother's bones, fetches priest, incense, and tapers, and buries bones under a tree. A wonderful bird sings overhead (song not given).—(2) Heroine finds golden clothes, and all sorts of finery, and is made very beautiful. Has to suffer much from envious sisters, who make her do menial work.—(3) Once they all three go to church, and prince falls in love with heroine. He has threshold of the church smeared with honey, and, as they come out, every woman's shoe is left sticking.—(4) Heroine's is the smallest, and prince takes it and proclaims that he will wed the owner. Sisters keep heroine out of sight. When prince comes to their house she is in hen-house; but he discovers her, and presently marries her.—(5) An old woman, sent by sisters, comes to do heroine's hair, and meanwhile tells her stories. Her hair turns to feathers, and she is transformed into a little bird. Old woman sets all manner of traps, but cannot catch it. It flies on to the roof, and sings, "Basilapule, basilapule!" and relates, in singing, its history. Prince has bird caught, and it repeats its song to him.—(6) He has old woman seized and compelled to remove spell. He must do this himself, by plucking out the feathers, whereupon heroine regains human form. Old woman is killed, and sisters are hanged.

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145 C. BAISSAC, *Le Folk-lore de l'Ile-Maurice.* (Texte créole et traduction française.) Paris, 1888. No. XI, pp. 118-28.

"THE STORY OF PEAU D'ANE."

(1) Widowed king has lovely daughter, and one day suggests that they should marry. She at first refuses, but he begs so much that at last she says yes. He promises her three dresses, like the sun, the moon, the stars, and sends messengers who obtain them.—(2) Then she refuses to marry him because her fairy-godmother has forbidden it. Early on the wedding-day she wakes up, puts a covering (paliaçat) on her head, goes to father, and says: "I am so untidy, and don't feel well; better wait till another day." Two or three days afterwards, when father proposes marriage, she asks for the skin of the gold-ass whence he derives his wealth; otherwise she will not marry him. After two days' deliberation, king consents to give it her; but they must be married next day.—(3) At cock-crow next morning heroine runs to godmother who bids her put all her clothes in a box and escape: she will join her at the street-corner. King suspects nothing; heroine and godmother travel till they reach another country. Godmother has made a dress for heroine out of ass-skin, and leads her to king's palace.—(4) Heroine persuades king to engage her as goose-girl. He gives her a wretched little room at the bottom of the courtyard. Two or three months pass. One day queen chances to see heroine, and asks her name. She says it is "Peau d'Âne". Queen tells her she has a large dinner-party to-morrow, and heroine must help cook. She is to make a cake.—(5) The same evening, queen's son out walking, notices a light through a crack in door of old hovel, looks through keyhole, and sees a lovely girl. He rattles the door, enters, and has a long, long talk with

heroine. Before parting he tells her not to tell his mother, but to make the cake as bidden, and put his ring into it. Then he will pretend to be choked, and they will have to send for a doctor. Heroine does this.—(6) Prince notices just where the ring is, and takes that slice of the cake for himself, and pretends to be strangled, making a great to-do. Everyone gets up; they upset the table, and the lamp goes out, the glasses are smashed, and there is great confusion. All ask what is the matter; mother looks into his throat and sees the ring. She tries to extract it. Impossible! All the young girls try. No use! Peau d'Âne is there looking on, and marks father's alarm.—(7) He sends a soldier to sound the trumpet and proclaim in all the streets that if any young girl can extract the ring from the prince's throat, the prince shall marry her. Quite a procession of girls file past him, and each one rokes about in his throat in vain. Queen begins to weep. Prince tries to speak, and mutters to his mother, "Oh, how I suffer! let Peau d'Âne try; perhaps shé can do it." She puts her finger down, and the ring just fits round it, and comes out on it.—(8) Prince says he will certainly marry Peau d'Âne. Queen is very vexed, but prince says he must keep promise made by king. Whilst they dispute over the matter, in comes fairy godmother, taps Peau d'Âne with her wand, and lo! she is a lovely princess in a dress like the sun. There is a grand wedding.

BALFOUR, MRS. Unpublished Story from Lincolnshire. **274**

"TATTER-COATS."

(1) In palace by the sea lives a great lord with a little grand-daughter whom he hates, because of her resemblance to the dearly-loved daughter who died at her birth. Child is neglected and lonely, and her greatest friend is the goose-herd.—(2) King is passing through the land, and orders the nobles to meet and do him honour. Grandfather, richly clad, goes in chariot of state to meet king. Old nurse asks if little girl shall not go too, but is mocked at by master and other servants, who say, "Mistress Tatter-Coats is only happy in her rags, with bare feet, herding geese in the lane." Tatter-Coats weeps at this, and herd-boy proposes that they go by themselves to meet king.—(3) On the way a handsome youth, clad in velvet and gold, stops them to ask way to the town where king will meet his nobles, then dismounts to walk beside them, and falls in love with sweet Tatter-Coats. He asks her to marry him, but she laughs, and says he would be ashamed of a poor goose-girl for a wife. He persuades her to go that night to the ball with her geese, and in her torn petticoat with her bare feet, and promises to dance with her, and present her to the king as his dear bride.—(4) At the stroke of midnight she enters the great hall at lower end, is met by her lover—he in satin and jewels, she in rags with bare feet, and followed by the quacking geese and the ragged herdboy. They stand before the king, and the herdboy takes out his pipe and begins to play, when lo! her rags turn to silken folds, a golden crown sits on her golden hair, and the geese become a crowd of little page-boys bearing her train. Her lover is the king's son.

258 Ks. SADOK BARACZ, *Bajki, fraszki, podania*, etc. ("Contes, facéties, légendes, proverbes et chants de la Ruthénie", *i.e.*, de la Gallicie de l'est, environs de Lemberg.) Tarnopol, 1866. Pp. 97-8.

"KOPCIUSZEK" ("Cinderella", from *kopec*, soot, verb *kopcić*).

(1) A beautiful girl, not wishing to marry the man her father has chosen for her, carries off her fine clothes and escapes to the wood.—(2) She dons a cloak and goes to take service. Her master frequently hits her with a brush and throws water over her head.—(3) There is a ball given in the town, to which master goes. Heroine dresses up and goes too, and puzzles her master, telling him she comes from a place where they hit you with a brush and throw water over your head. This happens three times.—(4) At length master recognises his servant and marries her.

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259 *Ibid.*, p. 98. Variant of the foregoing.

Cloak is made of wolf's-skin, master hits heroine with his stick and with a broom, and recognition is brought about by means of some cakes which heroine prepares for him.

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146 KARL BARTSCH, *Sagen, Märchen und Gebräuche aus Meklenburg*, gesammelt und herausgegeben von. Wien, 1879. Vol. i, pp. 479-81.

"ASCHENPÜSTER."

(1) A rich man, whose wife is dead, falls in love with his beautiful daughter, and would compel her to marry him.—(2) At last she thinks to escape him by stratagem, and feigning compliance, only requires that he shall first give her a dress of silver, a dress stiff with gold, and one that will stand alone with jewels. When she has all these, she wants a coat of crow's feathers, and after that a wishing-wand. These she gets also.—(3) There dwells in the land a handsome prince who has heard of the girl's beauty. She takes wand in her hand, the dresses on her shoulder, and wishes herself near the prince's castle. Instantly she is transported to the palace garden. Then she wishes for a cupboard in corner of garden, puts her dresses in it, dons crow-skin, and goes to palace-kitchen, giving herself out to be boy seeking employment.—(4) Cook engages her as scullion (Aschenpüster). Two days afterwards prince brings some game which he has killed into kitchen. Heroine falls in love with him. Soon afterwards prince attends wedding in neighbouring castle. Many people go to see the dance. Heroine begs cook's leave to go and look on.—(5) She runs to her cupboard, dons silver dress, wishes for a carriage, and drives to the

castle. Prince dances with her; but she disappears after second dance, gets into carriage, and says:

"Darkness behind me and clearness ahead,
That none may discover whither I've sped."

Next morning prince is in a bad temper, for all night he has lain awake thinking of beautiful partner.—(6) Aschenpüster has to clean his boots, and she leaves a tiny speck on the toe. Prince notices it, comes in a rage into kitchen and throws boot at her head. Next night she appears at ball in gold dress; tells prince she comes from Boot-Cast, and presently disappears as before. Prince inquires in vain where place is.—(7) Next morning when she is brushing his coat he throws clothes-brush at her head. That night she appears at ball in jewel dress, and says she comes from Brush-Cast. He puts a ring on her finger and follows close behind when she goes home. She has only time to throw crow-skin mantle over magic dress.—(8) Next morning, when cook is making soup, heroine lets her ring drop into it. Prince finds it, and inquires who was in the kitchen. Heroine is sent for, and is made to search the prince's head. Then he sees jewel dress sparkling through the disguise.—(9) He recognises her, and marries her.

GIAMBATTISTA BASILE, *Archivio de Litteratura popolare.* Napoli, 1883. Anno i, No. VI. Pp. 42-43. (From Pomigliano d'Arco, Province of Naples. Contributed by Vittorio Imbriani.) **147**

"O CUNTO D''A BELLA-PILOSA" (The Story of the Hairy-Belle).

(1) A man has wife and daughter, each with hair and teeth of gold. Wife dies, and widower, wishing a second wife like deceased, is counselled by devil to wed own daughter.—(2) Heroine persists in refusal, at last asks leave to consult confessor. She goes to mother's grave and weeps. Mother bids her demand first a dress of golden bells; next, a dress with sun in front and moon at back. Father obtains both with aid of the devil.—(3) Then, counselled by mother, heroine asks for two doves, shuts herself in her room to wash her feet before wedding, and escapes, leaving doves splashing in the water.—(4) She dons a wolf's skin and takes service as goose-herd at king's palace; is called Hairy-Belle. King's son would like to spend some hours with Hairy-Belle, but she objects, fearing to be discharged, and therefore pretends she is ugly and dirty.—(5) One day he invites her to ball to which he is going. She refuses, but when he has started she washes her gold hair and teeth (which had been stained), dons the dress of gold bells, and goes to ball. King's son dances with her, and puts a ring on her finger. She rushes away before ball is over, and undresses.—(6) Next day king's son tells her all about meeting at ball, and begs her to go that night with him. She persistently refuses, pleading her wretchedness, but presently goes in sun- and moon-dress, dances with him, and accepts his bracelet. She escapes home and undresses.

—(7) Next day king's son tells all to his mother, and adds that the beauty was just like Hairy-Belle, and that he would willingly marry her. Queen reproves him. Prince is angry and falls ill, and makes his doctor recommend a cake made by whomsoever patient wishes. Doctor says cake must be prepared according to prince's fancy. Queen is displeased when prince wishes Hairy-Belle to make cake, but gives her flour.—(8) Heroine puts ring in cake. Prince is convinced that Hairy-Belle is the ball beauty, and feels better. He wants her to make another cake. Queen objects, but yields. Prince finds bracelet in cake, and means to marry Hairy-Belle.—(9) Queen objects; but at last he goes himself to ask for heroine, who makes known that she is a princess, doffs old-woman skin (*sic*), and marries prince.

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148 *Ibid.*, Anno ii, No. VII (July 1884), pp. 51-53. (From Rogiano-Gravina, province of Cosenza in Calabria; contributed by Vittorio Caravelli.)

"'A RUMANZA D' 'I TRI BISTITI" (The Story of the Three Dresses).

(1) A man named Sarafino has daughter Luisa. His wife falls ill, and before dying bids him marry a lady who can wear her wedding-ring.—(2) One day Luisa tries on ring and cannot remove it from finger. She hides it with piece of rag, but father insists on seeing finger, and then wants to marry her. Luisa, counselled by her nurse (*mamma di latte*), demands from father a dress of gold lined with rabbit-skins, which shall leave behind it a trail of gold. Serafino, in quest of such a dress, meets a handsome youth, really the devil (*la tentazione*), who mounts him on a horse, and conducts him at a bound to a shop, where he finds the very thing. Luisa in despair again consults nurse, and asks father for dress with sun, moon, and stars of gold all round it. Father procures it with aid of devil, and also a third dress, the colour of the sea, with gold fishes all round.—(3) Daughter now demands and obtains a cage into which she can shut herself and not be recognised; then tells father he must go first to church, she will follow, and they shall be married.—(4) Father starts, and Luisa shuts herself in cage, flies off and stops at palace of king, whose son is to be betrothed that night to royal princess.—(5) Heroine, in dress of rabbit-skins, takes service as poultry-herd.—(6) In the evening she turns dress inside out, and appears in splendour at ball. King's son dances with her, and drops in her lap the jewel intended for his betrothed. Luisa vanishes; prince is baffled, and orders sentinels on pain of death to stop the beautiful lady should she come next night.—(7) The servants tell the poultry-herd all about it, and she shows no interest. She appears at ball next night in sun-, moon-, and stars-dress. Prince deserts his betrothed to dance with heroine, and gives her necklace intended for the former. Heroine leaves; sentinels follow, till she throws silver coins at them and hurts them. Prince will spare their lives provided they overtake beautiful lady on the morrow. —(8) Next morning servants tell poultry-herd, who remains indifferent. In the

evening she appears again at ball in sea-coloured dress; dances with prince, and disappears. The sentinels, struck and hurt with silver coins, cannot follow. —(9) Prince falls fainting; is carried to his room seriously ill. Doctors can do nothing to save him.—(10) Queen seeing him dying of weakness and loss of appetite, wants to try something cooked by poultry-herd. Heroine prepares his meal, and puts jewel into the broth. Prince stirs it, finds jewel, and revives. He wants some more soup prepared by the same hands, and this time he finds necklace. He is quite cured and sends for cook.—(11) The poultry-herd appears in best dress, and prince marries her in the presence of pope and cardinals.—(12) Serafino, hearing of daughter's wedding, comes to royal palace in guise of goldsmith, with jewellery for sale. Prince puts one of the rings on wife's finger, and instantly she recognises father, and flies.—(13) Serafino begs prince to allow him to stay night in palace. He goes all over the palace, administers an opiate in each room, and all fall into deep sleep. He goes to daughter and drags her by the hair to throw her into caldron of boiling oil, which he has prepared. In the struggle the drugged paper falls from her, and she wakes up.—(14) The sentinels are aroused, and they throw Serafino into the boiling oil.

BASILE, *Der Pentamerone*, oder *Das Märchen aller Märchen*, von Giambattista Basile. Aus dem Neapolitanischen übertragen von Felix Liebrecht. Breslau, 1846. 1st Day, 6th Tale. Vol. i, pp. 78-89. 18

"LA GATTA CENERENTOLA" (The Hearth-Cat).

(1) Prince loses his wife, and engages governess for dearly-loved daughter, who is kindly treated by her. Father marries again, and his shrew of a wife frightens daughter, who often complains of this to governess, saying, "Would that you were my mother." At length governess says, "Follow my advice, and you shall have me for your mother; and I will love you as the apple of my eye." Heroine, who is called Lucrezia, replies, "Only show me how this is to be brought about." Governess says, when her father is out, she is to go to mother, and say she wants to get an old gown out of chest in back room, so as to save the one she is wearing. Mother will delight to see her in rags and tatters, and will willingly open the chest, and say "Hold the lid." Then, whilst she is searching about inside, heroine must bang the lid down, and break her neck.[1] When this is done, she must coax her father, who would do anything in the world for her, into marrying governess.—(2) All is carried out as planned, and, after some persuading, father consents to marry governess (whose name is Carmosina), and arranges grand wedding. Whilst all the young people are at the dance, and heroine is standing on the balcony, a little dove flies on to the wall, and says, "If ever you want anything, only let the fairy dove on the island of Sardinia know,

[1] See note 10.

and your wish will be granted." For five or six days the new stepmother loads heroine with caresses, and gives her the best of everything. Then she forgets the gratitude she owes her, and introduces her own daughters, whom hitherto she has kept in hiding; and works upon father till he lets them usurp the place of heroine, who is made to exchange the state-rooms for the kitchen, the throne-seat for the hearth, silk and gold robes for scrubbing-apron, and the sceptre for the spit. Moreover, instead of Lucrezia, she is now called Hearth-Cat.—(3) It happens that father has to voyage to Sardinia on state affairs, and he asks his stepdaughters (who are called Imperia, Calamita, Sciorella, Diamante, Colommina, and Cascarella) what present he shall bring for each. They choose costly garments, jewels, games, and this and that. Mockingly he asks heroine what she would like. "Only for you to greet the fairy dove from me, and ask her to send me something. And, if you forget this, you will not be able to move from the spot." Prince departs, settles his affairs in Sardinia, and buys all the gifts, but quite forgets heroine's request. He embarks for return voyage, but the ship cannot be made to move from the harbour; it is as though a sucking-fish held it.[1]—(4) At last, the captain, at his wits' end, takes some sleep. A fairy appears to him in his dream, and says the ship will not move because a prince on board has broken his promise to his own flesh and blood, though remembering others. Captain wakes, and tells prince, who at once repairs to fairy grotto, and gives his daughter's message to the lovely lady who meets him. She gives him for heroine a palm-branch, a hoe, and a bucket, all of gold, also a silk kerchief.—(5) Prince now returns, and gives gifts. Heroine is delighted with hers, and plants the palm-branch in a beautiful flower-pot, hoes it round and waters it, and then dries it night and morning with the silk kerchief. In four days it has grown to the height of a woman, and a fairy steps out of it, and asks heroine what she would like. Heroine replies she would like to be able to go out without her sisters knowing. Fairy says whenever she wishes this, she must go to flower-pot, and say,

"O palm-tree, thou best gift of gold,
With golden spade I dig thy mould,
And wash thee with my bucket of gold,
And dry thee with kerchief's silken fold.
Despoil thyself, I beg of thee,
And deck me out in finery."

And when she wishes to be undressed again, she must change last verse, and say,

"Despoil me now, I beg of thee,
And deck thyself in finery."

—(6) Soon after this, when all the stepsisters had gone, all bedecked and bedizened, to a festival, heroine runs to flower-pot, says the magic words, and finds herself suddenly adorned like a queen, and sitting on a palfrey,

[1] See note 11.

attended by twelve pages. She goes where stepsisters are, and they are most envious of her beauty. The king of the country falls in love with her, and bids his trusty servant find out all he can about her. Servant follows her on foot, and heroine throws behind her a handful of gold coin received for this purpose from palm-tree. Servant lights his lamp to search for the money, and, meanwhile, heroine gets home and returns dress to tree, as fairy bade her. Stepsisters try to make her envious by telling all the lovely things they have seen. King scolds servant for losing sight of heroine, and bids him do his utmost next night to find out who she is, and where she lives.—(7) Next night stepsisters go to festival, and heroine speaks magic words to palm-tree. Out come a number of waiting-maids, bearing mirror, washes, curling-irons, cosmetics, comb, pins, clothes, and jewels; and, having dressed heroine, and made her shine like the sun, they put her in a coach-and-six, with lackeys and pages. She goes to the festival, and stepsisters are still more astonished, and the king still more enamoured. When she leaves, and king's servant follows, she throws out handfuls of pearls and jewels, and again he stops to pick them up. King is very angry with him, and gives him a sound thrashing and kicking.—(8) At third festival heroine appears in still greater splendour. King sends servant to follow, and heroine, perceiving this, tells coachman to drive faster. Away goes the carriage at such speed that her shoe flies out. Servant cannot follow, but picks up shoe and takes it to king, who thinks this at least better than nothing.—(9) He calls his secretary to bid trumpeter proclaim that all the ladies in the land are invited to a grand banquet on a certain day. Numbers arrive, rich and poor, young and old, pretty and plain, and king tries the shoe on everyone, but it will fit nobody. He commands silence, then invites them all to supper on the morrow, enjoining on each to leave no woman whatever at home, no matter who she is. Father of heroine tells prince that he has another daughter at home, but she spends her days on the hearth, and is not fit to sit at a king's table. King says, she, above all others, is to come.—(10) Next day heroine comes with stepsisters, and the moment king sees her he recognises her, though he says nothing at first. After supper, the shoe is again tested, and it bounds towards heroine's foot like iron to the magnet. King rushes up and embraces her, leads her to the throne, and sets crown on her head. All present make obeisance to her. Stepsisters are so envious that they cannot bear to look on, and slip quietly home.

Ibid. Second Day, Sixth Tale. No. XVI. Vol. i, pp. 206-18. **149**

"THE SHE-BEAR."

(1) There was once a king of "Roughrock", whose wife, dying in her prime, enjoins on her husband never to marry again except he find a woman as beautiful as herself; otherwise her curse will pursue him even into the next world. King vows he can never love another, and his wife expires, leaving him in deep grief. By nightfall he begins to consider his lonely future

with his only daughter, and also the need of an heir to the throne, and determines to seek a woman as beautiful as his deceased wife. He issues proclamation that all the women in the world are to assemble for the beauty-test, and he will choose the loveliest for his consort. All sorts of women arrive—even the most ill-favoured. He finds some fault with them all, and sends all away. —(2) He bethinks him that his own daughter Preciosa is far more beautiful than these, and the very image of her mother, and tells her of his intention to marry her. He is enraged at her opposition and alarmed outcry, and threatens to cut off her ears if she resists him.—(3) Heroine goes weeping to her room, when an old woman, to whom she has shown charity, appears, and hearing cause of her distress, bids her take courage. She gives her a little chip which she is to put in her mouth, and it will instantly transform her into a bear; then she is to escape from father and rush into forest, for he will not try to detain her. Heaven will watch over her, and when she wishes to regain human form she has only to take chip out of her mouth. Heroine embraces old woman, gives her bread and meat, and takes leave of her. At sunset king calls his musicians and invites all his vassals to grand banquet, and after much dancing and feasting he goes to rest.—(4) He calls his daughter, and she appears in form of a bear, at sight of which he is so much alarmed that he hides under the clothes, and dares not look out till next morning.—(5) Meanwhile heroine has gone to the forest, where she lives amongst the animals, till one day the King of "Swiftwater" comes by, and at sight of the bear nearly dies of fright. But the bear fawns on him like a dog, and he takes courage, and finally leads it home with him, and bids his servants take care of it and put it in the garden near the palace, where he can watch it from his window.—(6) One day, when all except the prince have gone out, he goes to window and sees heroine, who has taken chip from her mouth, combing her golden locks. He is beside himself with admiration of her beauty, and rushes into the garden. Heroine, conscious of his approach, quickly puts chip in her mouth, and prince is so distressed at not finding what he had seen from his window that he falls ill, and cries unceasingly, "Dear bear, dear bear!" His mother, thinking that the bear must in some way have injured him, gives orders for its death; but servants have grown so fond of bear that they have not the heart to kill it, but lead it instead into the forest, telling queen they have taken its life.—(7) When the news reaches prince he seems mad, springs, ill as he is, from his bed, and would hew the servants into little pieces. Hearing the truth from them, he flings himself on his horse, and seeks hither and thither till he finds the bear, and brings it home to his own room. He tells her he knows what beauty the fell conceals; he is dying of love for her; surely she will take pity on him. All his entreaties are vain; he stretches himself on his bed, and is at death's door. Doctors are powerless to help, and his mother prays him to tell her the cause of his grief. Prince says, nothing but the sight of the bear can bring him relief. If he is to recover, she alone must nurse and tend him, and cook his food.—(8) Mother thinks he has lost his reason, but to humour him sends for the bear, who immediately feels his pulse with her paw, making the queen laugh and think she will scratch his nose next. "Won't you cook for me, feed me, and tend me,

little bear?" says he. And the bear nods her head. Mother orders fowls to be brought, and a fire to be lighted in the sick-room. Bear sets about cooking the fowls, and the prince, to whom hitherto sugar had seemed bitter, begins eating with zest, and recovers rapidly. Queen is so grateful that she kisses bear on the brow. Prince gets up to test his strength, and the bear quickly makes the bed, then runs into the garden and plucks a napkinful of roses and lemon-blossoms, and places them on his pillow. Queen is delighted with her. But all this only makes the prince more and more in love, and he says at last to his mother that if he is not able to give the bear a kiss he will surely die. Whereat mother pleads, "Do just kiss him, my dear little bear, or the poor dear fellow will die."—(9) So the bear draws near to the prince, and whilst he is pressing his lips to hers it somehow happens that the chip falls out of her mouth, and lo! the most lovely being in the world is in his arms, and he cries out, "Now you are caught, you little rogue, and shall never escape me again."—(10) Queen then bids her tell her story, and is delighted for her to be her son's bride.

Ibid., vol. i, pp. 379-95. Third Day, Tenth Tale. 229

"THE THREE FAIRIES."

(1) A wicked widow named Caradonia, whose daughter Granizia is the quintessence of hideousness, marries the wealthy Micco Antonio of Pane-Cuocolo. He has a daughter named Cecella, a marvel of beauty, and such a striking contrast to widow's daughter that jealous stepmother treats her with every possible indignity. She is dressed in rags, given the worst food, and made to do all the menial work of the house and stable, while stepsister is idle.—(2) One day when she goes out to empty sweepings into immense dust-hole she accidentally drops her basket, and whilst considering how to recover it, sees a hideous horror, with pitch-black hair like hog's bristles reaching down to his heels, a terrible countenance, a hump-back, thin legs, and crooked feet—enough to scare anybody. Cecella takes courage and says, "Kind man, would you pick out my basket! You'll get a wealthy wife!" The wild man tells her to step in and get it herself.—(3) She climbs down into the hole, and sees three beautiful golden-haired fairies, who caress her and lead her to their splendid house, then set her to comb their hair. Asked what she finds, she replies, "Little nits and little lice, like pearls and garnets." Fairies are pleased with her; show her all the treasures in their palace. They bid her choose what she will of gorgeous dresses and jewels. She disregards the costly things and takes a worthless rag of a gown. Fairies ask at which door she will go out; she chooses back way; they embrace her, deck her out in gold-embroidered robe, and dress her hair; lead her to golden portal, bless her, and bid her look up. Gold star falls on her brow.[1] She goes home;

[1] See note 12.

tells stepmother everything.—(4) Stepmother sends own daughter to fairies, she offends them when doing their hair: "Every louse is as big as your fist and every nit like an egg." She grasps at the costliest dresses, and wants to leave by the best door. Fairies send her empty-handed to back door, and bid her look up and see what will happen. She gets an ass's tail on her brow.—(5) Stepmother is furious; despoils heroine to dress own daughter, and sends heroine in rags to tend swine. She falls in with a distinguished gentleman named Cuosemo, who is struck with her beauty, inquires who she is and where she lives, then goes to get stepmother's permission to marry her. Stepmother bids him return that evening, as she wishes to invite her relatives.—(6) Meanwhile she puts heroine into cask, meaning to scald her to death, and when bridegroom returns gives him her own daughter, who is hideous spite of fine clothes. Cuosemo is aghast and bewildered at the change, and can scarce endure to kiss the revolting creature. As his home is afar and it is night, he takes her to a house hard by. As soon as it is morning he hurries back to stepmother's to say he will be quit of her daughter, and to pay her the forfeit with a broomstick.—(7) Stepmother is not to be found, having gone to gather sticks to prepare boiling bath for stepdaughter. He calls, and cat in the ashes says, "Miaow, miaow, your bride is in the cask!" He goes to cask and hears a sobbing, gets an axe, and releases heroine. She tells him all that has befallen her; he bids her hide behind door, whilst he repairs cask, fetches false bride, and puts her inside it. Then he rides off with Cecella behind him.—(8) Stepmother returns; boils own daughter; drowns herself in the well in her rage and despair on discovering her mistake.

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230 E. BEAUVOIS, *Contes populaires de la Norvége, de la Finlande et de la Bourgogne.* Paris, 1862. Pp. 239-47. (Conte Bourguignon.)

"LA PETITE ANNETTE."

(1) Heroine's mother dies when she is fifteen years old. Father marries widow with three daughters, who stay at home idle, whilst Annette goes daily to mind sheep. When she returns in the evening she has to wash the plates and dishes, though never herself using a plate. Every morning she takes a little crust in her pocket, and suffers dreadfully from hunger.—(2) One day she is weeping at thought of dead mother, when suddenly a beautiful kind lady, who is the Holy Virgin, appears, asks what troubles her, and promises to alleviate her lot. She gives her a wand, with which she must gently strike her black sheep whenever she is hungry. Virgin vanishes, heroine uses wand; a table is spread with all manner of food, of which she partakes, giving some to her sheep-dog. This happens several days.—(3) Stepmother, astonished to see her grow fatter day by day, sends eldest daughter to spy. She soon gets tired, and sits down on a tuft of grass. Annette bids her rest her head on her knees whilst she does her hair. Whilst combing her, Annette sings, "Sleep with one eye, sleep with two eyes," and sends her to sleep. Heroine takes her repast. Daughter tells mother she

saw heroine eat nothing but her dry bread, and drink nothing but water from the stream.—(4) Mother sends second daughter next day, and she is sent to sleep in like manner.—(5) Third day mother sends youngest daughter, telling her to sleep with one eye or both, but to be very careful to keep open the eye which she will put in the back of her head. Daughter spies with third eye, and reports to mother, who then feigns illness, and says she must have mutton from black sheep to cure her. Heroine overhears father promising to kill black sheep, and runs to the fold to tell it.—(6) Black sheep bids her be comforted, get its liver, and bury it in the garden. Stepmother is delighted to have thwarted heroine, and meaning to give her the worst part of the sheep, says, "Here! take the liver; that's good enough for you."—(7) Heroine buries it in garden, and a tree springs from the spot, so high that no ladder will reach the top branches, and so slippery that none can climb it. It bears most tempting fruit, which only Annette can pick, for the branches bend down to her alone.—(8) King's son passes by, and desires the fruit. None can pick it for him. At last he promises to marry the daughter of any person who can pick him some. Fathers, mothers, girls, and all try, but in vain.—(9) Stepmother has a long ladder made, and places it at foot of tree, but it is some feet short of the lowest branches. She stands on the very top rung, and stretches up on tip-toe to reach fruit, but loses her balance, and breaks her neck. This fatality discourages the most ambitious, and prince nearly dies of longing for the fruit. Heroine takes pity on him, and carries a large basketful to the invalid.—(10) Prince marries her.

LUDWIG BECHSTEIN, *Deutsches Märchenbuch.* Leipzig, 1846. 19
Pp. 242-44.

"ASCHENBRÖDEL."

(1) Heroine is ill-treated by step-mother and two step-sisters. She sleeps in garret; must rise early and do all menial work and cook. She sits in the ashes on kitchen-hearth, and is mockingly called Aschenbrödelchen.—(2) Father goes to fair and asks what presents he shall bring for step-daughters. One chooses beautiful dress, the other pearls and jewels. Heroine begs for green hazel-twig, and plants it on mother's grave, and waters it daily with her tears. Twig grows very fast into beautiful little tree; bird perches in branches and looks pityingly on heroine.—(3) King gives festival, and all young girls are invited that his son may choose bride. Stepsisters dress gorgeously, waited on by heroine. She ventures to ask leave to go also, but is laughed at, seeing she has neither dress nor shoes. Stepmother throws dish of lentils in the ashes, saying heroine may go if she can sort them in two hours. Heroine goes to hazel-tree, and calls on bird and on doves to come and sort grain, putting good in pot and bad in crop. A crowd of doves and other birds come and perform task. Stepmother is very angry when heroine brings lentils, and shakes two dishes more into the ashes, to be sorted in two hours. Heroine weeps, but calls birds, who quickly perform task. Still she is only laughed at

for begging to go, and is left behind. Then she goes weeping to tree, and bird flies down and says,

"My dearest child, O tell to me
Whate'er you wish, I'll send it thee."

And embracing the tree, heroine says,

"Quake and shake, dear little tree,
Throw lovely raiment over me."

(4) Then there descend a lovely dress with costly shoes and stockings, which heroine quickly dons, and goes to ball, where no one knows her but all admire, and the king's son dances with her alone. He would follow her home, but she escapes him, lays clothes on grave, and returns to the ashes. Dress and shoes disappear instantly.—(5) All happens thus twice; but the third time, in her flight heroine loses a shoe, and the king, who is following, picks it up and proclaims that he will wed none but the maiden who can wear this little golden shoe. It is tried from house to house. Stepsisters try in vain, and prince asks if there is not a third daughter. Father says yes, but stepmother protests she cannot be shown. Prince insists, and heroine washes herself and appears, looking even in her ash-grey skirt more lovely than stepsisters.—(6) She slips shoe on; prince recognises her, takes her to castle, and marries her. On the wedding-day she wears golden dress and golden crown.—(7) On the way to church, stepsisters, full of envy, walk on her right and left, and the little bird from hazel-tree pecks out an eye of each. Returning, it pecks out the other eye of each, so that their evil deeds are punished with blindness.

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20 Dom. Giuseppe Bernoni, *Fiabe popolari Veneziane.* Venezia, 1873. Story No. VIII, pp. 36-44. (In dialect.)

"La Conza-Senare" (The Cinder-Wench).

(1) King and queen have three daughters. Both parents die, and the elder daughters ill-treat youngest, beating her and giving her neither food nor clothing, all because she is more beautiful than they. Heroine determines to leave home and take service somewhere.—(2) A fairy meets her, asks where she is going all alone, and hearing her story, gives her a wand which will produce whatever she wants.—(3) Heroine goes on and arrives at king's palace. Queen engages her to do menial work, tend the fire and scrub the hearth. One day queen's son goes into kitchen, and seeing heroine cleaning the hearth (*conza senare*), says, "What are you doing, Conza-Senare? Mind you don't touch anything, for the very sight of you makes me sick." She falls in love with him.—(4) One day prince tells his mother that he wishes to give ball and invite all his royal acquaintances. The Conza-Senare hearing him, says softly, "I shall go too." Prince asks what she says. "Oh, nothing." The guests arrive and heroine strikes her wand, and asks for dress like the sky, covered with golden stars, a grand carriage and pair of horses with gold trappings;

also for servants and a bag of sand. She goes to ball, and prince dances with her all the time; asks who she is. "I am the Conza-Senare." He cannot understand her. She escapes at end of dance, and prince rushes to tell servants to follow quickly and see where she goes. They follow carriage, and heroine throws sand and blinds them. They return and tell prince. Heroine takes wand and transforms magic dress to rags.—(5) Next morning prince tells mother of the lovely lady at ball. Heroine overhearing, says rapidly, "'Twas I," but prince says he cannot understand her mumbling, and bids her mind her business and be silent. In a few days there is another ball, which heroine attends. This time she has dress of pearls and diamonds, and a carriage with four horses, and she takes with her a bag of money. Prince asks again who she is, and gets same reply, which he cannot understand. When she leaves he sends servants to follow her, and she scatters so much money that they quite lose sight of her whilst picking it up.—(6) Next morning he is telling his mother everything, when heroine interrupts as before, and seizing the tongs, he strikes her on the head. After some days there is a third ball, which heroine attends as before, and having a mantle like the sun, so dazzling that none can look at it. King watches from the balcony for her coming, again asks her name, and gets the same unintelligible reply. He puts a ring on her finger before she escapes. Servants follow and are blinded with the sand she throws. She also throws one diamond shoe, which they take to prince.—(7) He falls sick, takes to his bed, and tells mother he must die. He asks her to prepare him some food, and to be sure that the dirty Conza-Senare does not touch it. Queen watches carefully by the fire whilst the gruel is cooking, but turns her head one moment, and then heroine throws in the ring. Queen takes gruel to prince, assuring him that none but herself has touched it. He begins to eat, finds ring, and after questioning mother, sends for the Conza-Senare, who is not to be found.—(8) For heroine has gone to clothe herself in splendour by aid of magic wand, then goes to prince and says, "Here is the Conza-Senare whom you struck on the head with the tongs, whom you have always called ugly names, and with whom you danced at three balls. Where is my shoe?" Prince then tries shoe and ring, and finding both fit, falls on his knees and begs her forgiveness. They are married.

Ibid. No. XIV, pp. 68-74. (In dialect.) 209

"COME 'L BON SALE" (Like Good Salt).

(1) A king calls his three daughters, and asks each how much she loves him. First says, "As much as good bread"; second, "As much as good wine"; and youngest says, "Like good salt."—(2) Father is angry, calls his most trusty servant, and bids him take youngest daughter to some desert place, there kill her, then bring him her eyes and heart. Servant tells heroine to accompany him, and, when they have gone some distance to a great meadow, explains his mission. She begs for her life, and seeing at that

moment a dog, servant kills it in her stead, and takes its eyes and heart to king.—(3) Heroine left alone, begins to weep. Presently she meets an old woman, who comforts her, and gives her a wand, which, placed in her bosom, will make her look like an old woman.—(4) She then directs her to a palace, where she is engaged to tend the poultry. Heroine is not allowed to sleep in the house, but must live in an unfinished out-house hard by. In the evening queen's son going to inspect new building, finds old woman crying, and asks if she is not satisfied with her service. Heroine replies she is weeping over her misfortunes, and he bids her take courage.—(5) A little while afterwards prince passes again, and still hears sobbing. Heroine, wishing to try powers of wand, takes it from her bosom, and immediately is young and beautiful as before. Then, thinking of her sorry fate, she weeps anew. Prince makes little hole in the wall with a gimlet, to spy what old woman does; sees instead a lovely princess. Goes and tells mother that it is no old woman who minds the fowls.—(6) They go together to see her, and prince begs her to marry him in fifteen days. She consents, and asks as a favour that every king round about shall be invited to the wedding, and that a certain king whom she will point out shall sit by her, and have all his food prepared without salt.—(7) Her wish is granted, and on the wedding-day bride notices that the king, having tasted the fare, will eat nothing, but sits and sighs, and at last she asks why. King has been looking hard at bride, who reminds him of his own daughter, and at last says that he now realises the value of his daughter's love, tells of his harsh treatment of her, and her unhappy fate. Heroine asks if the servant is still living. King says yes, but is not to blame, since he only obeyed orders. Heroine reveals herself, and king begs for forgiveness. Faithful servant is rewarded.

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21 *Biblioteca de las tradiciones populares Españolas*, tom. i, p. 114. (Collected by Señor Don. Th. H. Moore of Santa Juana, in Chile.)

"MARIA LA CENICIENTA."

(1) Man has daughter named Maria, who goes daily to neighbour's house for fire. Neighbour is kind to heroine, gives her honey-sops, and induces her to persuade father to marry her.—(2) Then stepmother, who has daughter of her own, also named Maria, ill-treats heroine, clothes her in rags, thrusts her into kitchen, and nicknames her Cinder-wench.—(3) Heroine has a pet cow; stepmother makes husband give her daughter one too; then insists that heroine's cow shall be slain because she is always playing with it.—(4) Cow comforts heroine; bids her, after its death, wash entrails in the river. Inside she will find magic wand, which she must keep hidden, and tied round her waist. Heroine does as bidden, and finds wand, but entrails get carried away by the stream.—(5) She weeps thereat, fearing stepmother's anger. Old woman dressed in blue appears, sends her to hut on river-bank, and bids her go to sleep. Before sleeping, heroine tidies hut, lights fire, and cooks dinner. Meanwhile old woman restores tray of entrails, leaving them at door of hut.—

(6) Heroine returns home with star on her brow, which cannot be removed by stepmother's scrubbing. She must hide it with a rag.—(7) Stepsister, wishing to get the same, has her cow slain, and goes to wash entrails. She pushes tray down stream, and pretends to weep.—(8) Old woman in blue appears, sends her to hut to sleep, promising meanwhile to recover tray. Stepsister is disgusted with squalor of hut; won't condescend to sleep in it.—(9) Presently she finds tray at the door, and returns home with turkey-cock's crest on her forehead. Her mother covers it with silk kerchief.—(10) There is a ball at court; by means of magic wand, heroine appears at it with gorgeous dress and equipage.—(11) She dances with prince, and afterwards, in her haste to escape from him, drops one of her glass slippers.—(12) Next day prince sends servants from house to house to find owner of slipper; for he intends to marry whomsoever it fits.—(13) Stepmother makes own daughter bind up her feet in tight bandages. Hides heroine under kneading-trough.—(14) When servants arrive to try shoe, stepsister's little dog cries out:

"Bow-wow, wow!
Turkey-crest is on the daïs now.
'Neath the bread-trough is
Star-on-brow."

Heroine is brought forth; the shoe fits her. She produces the fellow, and unbandages her forehead.—(15) She is at once recognised as the ball beauty, and prince marries her.

Ibid., vol. viii, p. 175. Cuento No. I. (Taken down literally by Señor L. Giner Arivan, as narrated by a poor woman, aged about 28, named Rosa Fernández of Proaza, a small village in the province of Oviedo, who had come to Madrid to service. She could read but badly.) 210

"XUANÓN DEL CORTEZÓN" (Johnny of the Bark).

(1) King asks his three daughters how much they love him. Eldest says, As the goat the knife"; the second, "As the blood the bread"; the third, "As the bread the salt."—(2) King is satisfied with the two elder, but irritated with the third, and delivers her to four servants to be put to death, commanding them to bring him her eyes.—(3) Servants take pity on heroine, and allow her to escape, on condition that she shall never return to the country; for they would be killed for disobeying king. They then catch a bitch, tear out her eyes, and with these delude king.—(4) Heroine goes on and on, meets a shepherd poorly clad, buys his clothes for disguise, and puts her own into a bundle.—(5) She reaches a palace, and is engaged as boy to mind turkeys. Every day she takes them to the fields. Growing tired of solitude, she goes to well in field, doffs shepherd's disguise, dons royal dress, and admires her reflection in the water. Turkeys stand and stare, and forget to eat; wherefore every day the oldest one dies, and heroine carries dead one

home each night, explaining to king's son that they die in fight.—(6) He resolves to spy, follows the flock, and hides behind tree. Heroine changes clothes as usual, and prince falls in love, and determines he must wed her.—(7) He goes home, tells cook he feels ill and cannot eat, but will have a cup of broth, which "Johnny of the Bark" (as turkey-herd is called), and no one else, must bring him. Cook makes objections, explaining that Johnny is so filthy. For, fearing discovery, heroine has been wont on returning from fields to scratch herself, then throw into the fire handfuls of salt, which crackled as though they were lice, so as to be driven into dark corner. Prince nevertheless insists, and cook goes to kitchen to tell Johnny to clean himself ready to carry broth to prince. Johnny goes most reluctantly; prince is immediately better on seeing her, bids her sit near him, and confesses that he has spied her, and fallen in love, and will marry her, whoever she is. Heroine tells her history.—(8) All neighbouring kings are invited to wedding. Heroine's father comes; does not recognise her, thinking her dead. She has large loaf, without salt, made for him alone. He does not eat it; prince asks why, and hearing reason, says, "But I am told your Highness put your daughter to death for saying she loved you as bread loves salt." King confesses his repentance, and would give half his kingdom to have her alive. Prince shows heroine, and king falls dead from sudden joy.

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275 BLADÉ, *Contes populaires recueillis en Agenais.* Paris, 1874. Pp. 1-8. (Narrated by Catherine Sustrac.)

"PEAU D'ANE."

(1) Father of three daughters is one day working in the field, when voice from nut-tree says, "Unless you give me one of your daughters in marriage I shall devour you." Father asks who speaks; voice replies, "I am king of France." Father promises one of his daughters should she consent.—(2) Father goes home and to bed. Eldest daughter asks what ails him. Father says she can cure him by marrying king of France; but she will not. Next day father returns to work in field, voice accosts him as before, and he says eldest daughter refuses, but he will ask second. Returns home and goes to bed.—(3) Second daughter tends him, but declines to marry king of France. Next day, when father goes to work, and voice threatens him as before, he promises youngest danghter, and returns home and goes to bed.—(4) In order to cure father, youngest daughter consents to marry king of France, but he must first give her a dress like the sky, another like the moon, a third like the sun, also a golden plate and goblet, and a knife and fork of gold; a golden *trol*, and twelve golden spindles with the gauge-plate (*filière*). "You shall have them all," says the king of France, who is listening at the door.—(5) Presents arrive next day, and marriage is celebrated in a fortnight.—(6) On leaving church king tells bride he is setting out on a long journey, and if he does not return in nine years she must seek him. Bride waits eight years and one month, then begins quest. After three days she finds ass's skin in the road,

and puts it round her.—(7) In three more days she reaches stream where women are washing clothes, and inquires if they have seen king of France. They point to church in which he is being married to beautiful girl. Peau d'Ane thanks them, and in return for information offers to help wash. They give her a cloth black as soot, which she immediately renders pure white.[1]—(8) Peau d'Ane then goes to church, meets king of France coming out, and asks if he remembers what he said to her father in the field (repeating his words). He does not answer, and she says the same again. Priest adjures him to confess if he has been married before. King of France says No. Peau d'Ane is silent till bride comes out; then asks her if she wants servant; is engaged as turkey-girl, and follows king and queen to castle.—(9) Begs queen to let her sleep that night with king, and bribes[1] her to consent with gift of golden knife and fork, and plate and goblet. All night she asks king if he remembers his words to her father (repeating them); but queen has given sleeping-draught[1] to king, and he does not reply.—(10) Next morning queen sends her to mind turkeys till night, when again she obtains queen's permission to sleep with king, in return for golden *trol*, and twelve golden spindles and gauge-plate. All night she questions as before, but queen has again given him a sleeping-draught, and he does not answer.—(11) Next morning Peau d'Ane is sent to mind turkeys; makes the same request at night, and gives queen the dresses like the sky and like the moon. Queen has given a less potent sleeping-draught to king, and when Peau d'Ane asks him if he remembers what he said to her father in the field, he replies, weeping, "Yes, I remember."—(12) Next morning Peau d'Ane gets up, and when queen enters to send her after the turkeys, she finds her clad in robe like the sun. King says to her, "Queen, would you rather be a man's first or second wife?" "His first," she says. "Take then your golden knife and fork, plate and goblet; take the *trol*, and the twelve golden spindles, and gauge-plate; take the robe like the sky, and the robe like the moon, and return to your parents." And the queen goes to the stable, has the horse saddled, and returns to her home, while Peau d'Ane remains at the castle, and is queen in her stead.

Ibid., pp. 31-41. **211**

"THE TURKEY-GIRL."

(1) An old king, who is very fond of salt, has three marriageable daughters. He calls his servant, who is kneading in bake-house, to consult him privately. Servant objects to receive confidence, unless no one else shares it. King says it shall be secret between them. Bids him fetch lawyer, meaning to divide property amongst three daughters, only reserving pension for himself. Servant says a man without possessions is quickly despised, and counsels him to keep his land, and give suitable marriage-portions to daughters. King has

[1] See note 13.

confidence in daughters' love, but will put them to the proof, since servant advises it.—(2) Daughters are called, and father asks if they love him. Two elder daughters reply, "More than anything in the world." Youngest daughter says she loves her father as much as he loves salt. Father orders her to her room for insulting him, and elder daughters agree that she merits death. Father goes to bake-house and tells servant, then bids him fetch lawyer to divide property between elder daughters, and executioner to settle youngest. Servant objects, saying daughters should be judged by deeds, not words.—(3) King threatens him, and he consents to fetch lawyer, but undertakes himself to be executioner of youngest daughter. He will take her to forest and kill her, and bring back her tongue as token of death. Elder daughters choose husbands, and king gives half of his property to each, telling lawyer to write on deed that king is to live half each year with one daughter, and half with the other. Lawyer, secretly bribed by daughters, omits this reservation.—(4) Servant puts chain round youngest daughter's neck, and takes her to forest, calling dog to follow. Arrived there, he shows bundle of rich clothes that he has brought for her, also peasant's dress, which she is to wear. Takes her to king's castle, where he had previously been in service, and persuades queen to engage her to mind turkeys. She lives in little room under stair-case.—(5) Servant returns to old king, taking tongue of dog, which he has killed on way home. King is satisfied, and gives one hundred louis as reward; but servant is only content with twice that amount, and asks for the same also from each daughter.—(6) Next day elder daughters marry, take possession of castle, and turn father out. He protests, but sees lawyer has not drawn up deed as he ordered. Father leaves castle, meets servant, who says he will attend him and serve him for nothing; and fetches his bundle, and sets forth with king. After seven days' wandering, they reach small farm, which servant buys for master to live in, while he works in the fields.—(7) Meanwhile youngest daughter falls in love with master's son, a handsome prince; but he will not notice her. Carnival begins, and prince goes every night to balls in neighbouring castles. Turkey-girl feigns illness, and goes to bed, but escapes secretly to stable, saddles horse, and gives him double feed of corn. Then dresses in beautiful clothes brought from home, combs her hair with golden comb, and puts on red morocco shoes. Mounts horse, and gallops to castle where prince has gone to ball. Musicians cease playing to look at her, and everyone wonders who she is. Prince dances with her, but at first stroke of midnight she leaves him, jumps on horse, and gallops off. Next day she minds turkeys as usual, and prince, going hunting, remarks, as he passes, how much she resembles stranger at ball.—(8) Next night everything happens as before, and the third night the same.—(9) Only this time, in escaping at midnight, heroine drops right shoe. Prince picks it up, and tries it on all ladies at ball, but it is too small for them. Takes it home, and tells father he is in love with owner of shoe, and if she is not found he will go far away, and enter monastery.—(10) King sends for drummer, and bids him proclaim that prince will marry whomsoever shoe fits. Castle is filled with applicants, but none can wear shoe.—(11) Turkey-girl laughs. Prince says it is her turn to try, but she feigns reticence, and grand ladies deride her.

She pretends to cry, but shoe slips instantly on to her foot. Then she bids all wait while she runs to put on fellow shoe and splendid dress. King says she must wed his son, but she will not without her father's consent.—(12) Father at the farm has often bemoaned death of youngest daughter, till servant at last tells how he saved her life. They set out to seek turkey-girl, and in seven days arrive at castle. Father greets king, tells his story, and wishes to claim his daughter.—(13) King cannot give her up. Heroine is called, and father asks if she freely consents to marry prince. Heroine says yes, but he must first drive out her sisters, and restore father to his castle. This is done, and elder daughters and their husbands are hanged, and left a prey to birds.—(14) Father takes possession of castle. Grand preparations made for wedding of prince and heroine. Servant is bidden to choose a bride for himself, and to sit with her at royal table.

JEAN-FRANÇOIS BLADÉ, *Contes populaires de la Gascogne.* Paris, 1886. Vol. i, pp. 251-66. (Dictated by Marianne Bense of Passage-d'Agen, Lot-et-Garonne, over seventy-five years of age, and for many years servant to the Abbé Bladé, uncle of the collector.)

"LA GARDEUSE DE DINDONS."

(This story resembles No. 211, *q. v.*)

Ibid., vol. i, pp. 267-74.

"PEAU D'ANE."

(This story resembles No. 275, *q. v.*)

[NOTE.—"I have heard recited in la Gascogne and in Agen, two entirely distinct versions of Peau d'Ane. The above was written from the dictation of Catherine Sustrac of Sainte-Eulalie, Canton Roque-Timbaut (Lot-et-Garonne). There is another version of Peau d'Ane in la Gascogne and in Agen, exactly resembling Perrault's. Those who told it to me had it direct, or through intermediaries from readers of Perrault."—BLADÉ.]

AUGUST BONDESON, *Historiegubbar på Dal.* Stockholm, 1886. **276**
P. 22.

"PRINSÄSSAN I JORDKULAN" (The Princess in the Cave).

(1) King has daughter whom a prince woos. King, not liking prince, has cave dug in forest, and encloses heroine in it, giving her seven maidens and a little dog, also victuals, candles, and firewood to last seven years.—(2) By the

end of that time, the seven maidens having died and the provisions being spent, heroine begins digging way out. When hole is made she puts little dog through, and it scrapes from the outside, while heroine works from inside, till opening is large enough for her to squeeze through.—(3) A bear meets her and offers to carry her to fellow-creatures, if allowed to eat dog.—(4) Heroine reluctantly accepts conditions, and bear carries her to charcoal-burner, through whom she obtains situation as poultry-girl at castle.—(5) King is about to marry, and bride persuades heroine to take her place on wedding-day, being about to bear a child.[1] As they ride to church heroine's horse strikes his shoe against a stone. She says:

"While the horse's shoe clinks in the valley this morn,
At home in the stable the bride's son is born."

King asks what she said, and she replies, "I was only talking to my maid." Presently they pass a large ship belonging to heroine's father, which will not stir unless called by name. Heroine says:

"Big Bomarusa, here you stay!
Wave-tost you've sailed full many a day
From my dear father's home away."

Immediately the ship begins to move, splitting the waves before her. King again asks what she said, and has same reply. Then they pass a bridge, and king tells her it will never remain stationary for a wedding-party to cross it, unless both bride and bridegroom are of royal blood. Heroine says:

"Stand firmly, bridge, and firmly bide,
While two royal children o'er thee ride."

They reach the church before clergyman, and king asks heroine to tell him something whilst waiting. She says:

"Seven years in the underground cave have I passed,
All my ballads and stories forgetting at last.
Of the things that befell me
Many tales could I tell thee:
How I suffered great care,
How I rode on a bear,
How I lived charcoal-burning
My daily bread earning.
But as bride
Now I ride!
And a prince I shall wed
In a fair lady's stead."

King, thinking her exceedingly beautiful, locks a gold chain round her neck, keeping the key himself.—(6) They return home, and bride changes places

[1] See note 14.

with heroine, and sits at king's side. She looks pale and exhausted, and king, being suspicious, inquires what things she said on way to church. She does not remember, and must go each time to ask her maid. At length king asks for the gold chain. "My maid has it." "You lie!" says the king; "no one can unlock it." He commands all the women in the castle to appear; all come, except the poultry-girl. King is sure there must be somebody left, and bride says there is only the dirty poultry-girl.—(7) She is fetched, and the king instantly recognises her as the bride, to whom he is married. He is the prince, her former wooer.

A. BONDESON, *Svenska Folk-Sagor*. Stockholm, 1882. No. IV, p. 16. 212

"SALT OG BRÖD" (Salt and Bread).

(1) King has a good daughter by second marriage, and two wicked daughters, who go to him calumniating their stepsister, saying that she does not love her father. One day, when they are all together, he asks each how much she values him. "As God in heaven," says the first. "As my life," says the second. "As salt and bread," says the youngest, making the king very angry that she values him no more than the poorest fare on a poor man's table.—(2) She is driven naked from home, and seeks shelter in a wood, climbing a tree to escape the wild beasts.—(3) Here she sits crying bitterly, when a king out hunting discovers her through the barking of his hounds. He bids her descend, and throws his mantle over her; then lifts her on his horse, rides home, and being deep in love with her, arranges a magnificent wedding, and invites all the royalty from seven kingdoms.—(4) Heroine's father and stepsisters are among the guests, but do not recognise her, believing that the wild beasts have torn her to pieces. Heroine has so contrived that neither bread nor salt is found at the sumptuous wedding-feast. Her father says, "It seems to me, the most valuable part of the fare is lacking." "How is that?" asks the queen. "Well, I mean salt and bread," the king replies. "Just so highly did I value my father, and for that was driven naked into the wild forest!"—(5) At this the king recognises his daughter, and cries with joy. He now sees through the wiles of his elder daughters, and has them driven naked into the forest. It has never been told that a king came and married them.

Ibid., p. 91. No. XXIII. (From Varmland in Sweden.) 22

"ASKUNGEN" (Little Cinder-slut).

(1) King has one daughter and marries again. Stepmother is jealous of heroine, who is praised by all, and makes her do all menial work and clothes her wretchedly. Daughters of second marriage ill-treat heroine, and because she has never time to shake off the ashes, they call her "Askungen", Little

Cinder-slut.—(2) Foreign king gives invitations to ball; queen's daughters go, and heroine, left at home, looks wistfully after them and bursts into tears. Midwife appears and promises aid. She sends heroine to fetch pumpkin from garden, touches it with her wand, transforming it into fine carriage. Then heroine must fetch rat-trap, and the seven rats are transformed into prancing horses. Four caterpillars become footmen, and a rat from another trap is made coachman with long whiskers. Heroine is touched with the wand, and is forthwith beautifully dressed. Midwife sends her to ball, cautioning her to leave before midnight, when retransformation will take place.—(3) King dances only with heroine and loads her with sweetmeats, which she shares with stepsisters, who are loud in their praises of her. Heroine leaves at eleven o'clock.—(4) Three days after there is another ball, which heroine attends as before. This time she is detained, and clock strikes twelve. She rushes off, losing a shoe; her finery vanishes, and she is clad in dirty rags. Stepsisters tell heroine what has happened at ball, how watchmen have only seen a filthy girl running by with a shabby shoe, no longer golden, but very tiny.—(5) Shoe is tried everywhere; at last by stepsisters, who cannot force their feet into it.—(6) Heroine is jeered at for saying she will try it on; but the shoe fits her. The midwife appears, touches her with wand, and lo! she is the princess, and marries the king.

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213 THEOPHILO BRAGA, *Contos Tradicionaes do Povo Portuguez.* [Oporto; no date.] Vol. i, p. 122. Story No. L. (Told at Oporto.)

"SALT AND WATER."

(1) A king has three daughters. He questions each separately to find out which loves him best. Eldest says, "I love my father better than the light of the sun"; the second, "I love my father better than myself"; the youngest, "I love him as the food loves the salt."—(2) King drives youngest daughter forth.—(3) After wandering sorrowfully through the world heroine reaches a king's palace, and offers herself as cook.—(4) One day the king, on cutting open a pie, finds a very small but very valuable ring inside it. He asks all the ladies of the court whose it is, and it is tried on one and all till the cook is called, and it only will fit her. Prince falls in love with her in consequence, thinking she must be of noble family. He watches her, because she will only cook in secret, and sees her clad like a princess. He calls the king to see also, and gets his permission to marry her.—(4) Heroine makes a condition that she shall herself cook the wedding-dinner. Her father is invited to the wedding, and heroine purposely puts no salt in the food to be set before him. All eat heartily except the king, who eats nothing. His host asks why. He answers, "And why is there no salt in the food?" Bridegroom's father feigns anger, and sends for cook. Heroine comes dressed like a princess, and her father knows her, and acknowledges his fault and the injustice done her.

DAVID BRAUNS, *Japanische Märchen und Sagen.* Leipzig, 1885. **277**
Pp. 74-78.

"THE GIRL WITH THE WOODEN BOWL."

(1) Very many years ago there lived, in a little village in the province of Pamato, a couple who had hitherto seen good days. Misfortune befalls them; and not liking to live in poverty amongst former friends, they go to distant village. Here husband dies, leaving widow with extremely lovely daughter. Mother fears her beauty may be source of danger to her, and instructs her in all virtue and diligence. Years pass, and mother feeling end approaching, calls daughter to bedside, and bids her fetch little wooden bowl. Daughter gives it her, and kneels down beside bed, when mother turns wooden bowl over her head. Her face is thus quite shadowed, and no one would suspect how much beauty the bowl conceals. Mother is comforted, and after exhorting daughter never to leave bowl far from her head, dies in peace.—(2) Heroine goes forth to earn living by working in the fields, always wearing the wooden bowl. She gets called "Hatschibime", that is, the maid with the bowl. Many youths try to persuade her to take off hat, but she always refuses. She earns a spare livelihood in this way, till one day the richest landowner in the neighbourhood noticing her exceptional industry, engages her to be nurse to his sick wife, and she spends happier days.—(3) Her master's eldest son has just returned home from studying in Kioto, the splendid residence of the Mikado. He notices heroine, and laughs at her whim never to remove wooden bowl. One day he peeps beneath it without her noticing, sees her great beauty, and falls in love with her.—(4) He is anxious to marry her, but his parents and friends object, and his mother and aunt try to calumniate the good girl. But he heeds them not, and soon proves their statements untrue. He persists in his intention to marry her, and informs all his relatives. Quite unexpectedly the girl herself makes difficulties. She thinks it wrong to change her hard but safe lot for an idle life of ease, against the wish of her protector. She is indeed in love with the son, and weeps bitterly, though holding fast to her resolve.—(5) At night her mother appears to her in a dream, and bids her wed the young man. The next time she is asked to marry him, she gladly consents.—(6) The wedding-day is fixed. He has to bear with much mockery, but cares not, being happy over his good-fortune. On the wedding-day the bride at last consents to take off wooden bowl, but it will not leave her head, and she screams with pain on trying to remove it. Marriage is celebrated with bowl on her head.—(7) Afterwards at feast, when wine is brought, as she empties the cup the wooden bowl bursts with a loud noise, and falls in pieces to the ground. When they come to examine these pieces they find rare stones and precious jewels hidden under them. But the bride's beauty excites still greater admiration. The pair live happily together, and have many children, all beautiful and good like their mother.

23 R. H. BUSK, *Folk-lore of Rome.* London, 1874. Pp. 26-29, No. IV.

"LA CENORIENTOLA."

(1) Merchant goes to foreign countries to buy, promises rich gifts to his daughters. First chooses jewels; second, shawls; third, always kept out of sight in kitchen by others and made to do dirty work of the house, asks for little bird. Sisters jeer at her; she tells her father his boat will stand still if he does not fulfil his promise.—(2) Merchant goes, does all his business; forgets bird; boat won't stir by any means; remembers what his daughter said to him, tells captain, captain shows him garden full of birds; he goes, catches bird, captain gives cage, merchant goes safely home.—(3) That night two elder sisters go to ball; bird is a fairy, third daughter goes to it, saying, "Give me splendid raiment, and I will give you my rags." Bird gives her beautiful clothes, jewels, and golden slippers, splendid carriage and horses. She goes to ball, king falls in love, will dance with no one else; sisters furious.—(4) Next night same happens, tells king her name is Cenorientola, king charges servants with pursuit, they fail, as horses go so fast.—(5) Third night, same; servants pursue more closely, she drops golden slipper, which they take to the king.—(6) King sends servant to try golden slipper on every maiden in city, last of all comes to merchant's house, tries it on two elder sisters, does not fit, servant insists on trying slipper on heroine, and it fits.—(7) King comes to fetch her, bird gives her more beautiful dress than any before; king marries her; she forgives sisters, and gives them fine estates.

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24 *Ibid.*, pp. 31-37. No. V.

"VACCARELLA."

(1) Widower and widow have each one little girl. Man sends his child to be taught with widow's child. Widow sends message every evening, saying, "Why doesn't your father marry me?" Father does not want to, but yields at last, widow solemnly promising to treat his daughter Maria as tenderly as her own.[1]—(2) Before many months Maria treated with every kind of harshness; stepmother sends her to campagna to tend cow, has to litter its stall freshly every day and take it to graze; though work is hard she gets so fond of cow that she finds pleasure in tending it.—(3) Stepmother sees this, and to vex her gives her a lot of hemp to spin; Maria urges that she has never been taught; stepmother threatens punishment if she does not bring it home that night properly spun. Maria goes to campagna, complains to cow. Cow is enchanted cow, and says, "Throw it on to the horns of me and go along get grass for me." Maria obeys; when she comes back finds heap of hemp beautifully spun.—(4) Next day stepmother gives quantity of spun hemp to

[1] See note 15.

be woven into a piece of cloth. Maria complains to cow as before, cow answers as before, when Maria comes with grass she finds all her work done.—(5) Stepmother conceals herself next day, having given Maria shirt to make up. When Maria has given piece of stuff to cow and gone for grass, stepmother sees cow turn into woman and sit down and stitch away, till very shortly shirt is made, when woman immediately becomes cow again.—(6) Stepmother tells Maria she is going to kill cow. Maria runs to warn cow, who says there is no need for her to escape, as killing will not hurt her; but Maria is to put her hand under cow's heart, when killed, where she will find golden ball; she is to take it, and whenever she is tired of present state of life she is to say to it on some fitting occasion, "Golden ball, golden ball, dress me in gold and give me a lover." Stepmother comes with a man, who slaughters cow at her order. Maria finds ball and hides it away carefully.—(7) Shortly there is a *novena* (a short service held for nine days before a great festival in preparation for it). Stepmother dares not keep Maria at home, for fear neighbour should cry "shame". Maria goes to church, slips away in the crowd, speaks to ball, which opens and envelopes her in beautiful clothing like a princess. Prince sees her, sends servants for her after prayers; she has restored raiment to ball and passes on undiscovered in her sordid attire.—(8) Every day this happens till last day of novena; prince's attendants use extra diligence; in the hurry Maria drops slipper, prince's servants seize it, Maria disputes possession of it, but they retain it.—(9) Stepmother hates Maria more than ever, determines to rid herself of her, sends her to cellar to clean out large barrel, tells her to get in and scrape it out before they scald it. Maria does so, stepmother goes to boil water.—(10) Prince's men had taken slipper to him, he sends officer round to every house to proclaim that the maiden whom the slipper shall fit shall be his bride, but it fits nobody, for it is under a spell. Stepmother's own daughter goes down to help Maria, is inside barrel and Maria outside when officer comes; he tries slipper on Maria without asking leave, it fits perfectly, he carries her off in carriage to prince.—(11) Stepmother comes back with servants, each carrying can of boiling water, they stand round barrel and empty their charge into it; so stepmother's daughter is scalded to death. After a time she discovers what she has done, is greatly dismayed.—(12) To conceal murder, dresses body in dry clothes and sets it at top of stairs; husband comes home with ass-load of wood, calls stepdaughter to come and help him; she never stirs; at last he throws piece of wood at her, body falls downstairs; he sees deception.—(13) Asks, "Where's Maria?" "Nobody knows, she has disappeared," replies stepmother. He finds she is not in the house, goes away next day with his little daughter, born since his marriage with Maria's stepmother. As he starts sees Maria go by in a gilded coach with prince.

Ibid., pp. 66-84. No. X. 260

"MARIA WOOD."

(1) Dying queen gives ring to king; only he whom it fits is worthy to marry their daughter Maria. Father, growing old, wants Maria to marry;

ring fits nobody.—(2) At last a suitor, declaring himself prince of distant region, arrives, but objects to test; father inclines to omit it. Suddenly prince agrees to it, but ring cannot be found; he suggests Maria naming three tests instead.—(3) Maria, having instinctive dislike for prince, consults teacher, who is a fairy, and knows prince is the devil. She suggests his providing a dress woven of stars of heaven, another of moonbeams, a third of sunbeams. Prince is angry, but procures dresses; they dazzle the pages that carry them, second and third dresses having to be carried by relays of pages. Teacher tells Maria who suitor is, and how to circumvent him. Prince and Maria will come at night to dark wood; here she must make excuse to alight, after having got stolen ring from feather of prince's cap, where he will wear it. She will then find wooden figure of old woman, which fairy will provide, and in which will be all her valuables, including three dresses; must get inside figure when prince's head is turned, and walk away.—(4) Prince and Maria start off; she twitches ring off feather as it grows dark, and, complaining of cramp, gets out to walk. They see old woman's form under tree. Maria asks prince to chase a firefly, and meanwhile gets into figure. Prince returns with fly, misses Maria, sends old woman to look for her; spends the night searching in vain, then drives home.—(5) Maria falls in with party of charcoal-burners who offer hospitality. She stays a long time, and works with them.—(6) One day, when she is some distance from camp, young king of that country is out wild-boar hunting; hounds in pursuit dash past her, followed by riders; she swoons with fright. King nearly tramples on her; bids huntsmen carry her to palace; king pities her, and tries to find her employment. Steward says she may help scullions; Maria thankfully agrees. Scullions and turnspit dissatisfied to have old woman as help; impose on her. She is hard worked and harshly treated.—(7) Carnival comes; every servant may don a domino. Maria locks herself in loft where she sleeps, gets out of wooden disguise, dons star-dress, and goes to ball. Only king dares dance with her; but dares not ask whence she comes. She leaves early, unperceived.—(8) Second night she goes in moonbeam dress, and when king asks why she left so early last night, says because she has to be up early. He is incredulous, but questions her in vain. She withdraws unperceived by inverting folds of garment.—(9) Third night she wears sunbeam-dress; chandeliers paled by it. Evades king's questions, but bids him try on her ring, which she says has fitted none yet. She takes back ring, and, turning sunbeams inwards, escapes; but guards stationed by king recognise and follow her. She unthreads strings of pearls, which they stop to gather.—(10) King in despair, shuts himself in dark room, weeps all day and will scarce take food. Physicians fear the worst if he is not roused. Lent is past, Easter at hand. Maria, satisfied with his constancy, makes cake, putting ring inside. Assures queen-mother that if king will eat it all he will be cured. Ladies-in-waiting laugh, but queen takes cake to king.—(11) He cuts it, and discovers ring; is aroused, makes inquiries, learns that old woman brought cake as remedy; sends for her; she cannot be found; he nearly relapses. Goldsmiths, refiners, and alchemists examine ring, and report the gold from afar, workmanship of kingdoms of West; characters show

owner is princess of high degree. Further search for Maria, who dresses suitably under wooden covering, and goes to king. He promises reward for tidings of lady. She steps out of case, and tells her story.—(12) King marries her. They live with her father till his death. Maria inquires for teacher; she has returned to fairyland.

Ibid., pp. 84-90. 150

"MARIA WOOD" (second version).

(1) There is a king whose wife, when she comes to die, says to him, "You will want to marry; but take my advice—marry no one but her whose foot my shoe fits." But the shoe is under a spell, and will fit no one whom he can marry. King has shoe tried on all manner of women; fits none of them. He grows bewildered and strange in his mind.—(2) Daughter comes to him; says the shoe just fits her. "Then I must marry you," says king. "Oh, no, papa," says she, and skips away. He persists. At last she says he must do something for her first. He agrees willingly.—(3) She demands, first, a dress of the colour of noontide sky, all covered with stars, and parure to match; second, a dress colour of sea, covered with golden fishes, parure to match; third, dress of dark blue, covered with gold embroidery and silver bells, and parure to match. All these done, she asks for figure of old woman just like life, so that it will "move and walk just like a real woman when one gets inside it". This also done.—(4) Princess packs these three dresses and others, and all her jewellery, and much money inside, gets into figure, and walks away. Wanders on till she gets to palace of great king, just as king's son comes in from hunting. Whines out, "Have you a place in all this fine palace to take in a poor old body?" Servants try to drive her away. Prince interposes, asks her name, and what she can do. She says her name is Maria Wood, and she knows all about hens. He appoints her henwife, and she has a hut on the borders of forest. Prince often passes; she always comes out to salute him; he stops to chat.—(5) Carnival time comes. Prince tells her; she wishes him a good carnival, and says, "Won't you take me?" Prince says, "Shameless old woman, wanting to go to a *festino* at your time of life!" gives her cut with whip. Next night Maria puts on her dress colour of noontide sky and covered with stars, goes to ball. Prince alone dares to ask her to dance; falls in love, gives her ring, asks whence she comes. She says, "From country of Whipblow." He sends attendants to watch and find out where she lives. She is too quick for them.—(6) Next day prince passes hut again. She wishes him "Good carnival", and says, "Won't you take me?" "Contemptible old woman to talk in that way; you ought to know better!" says prince, and strikes her with boot. That night Maria puts on dress colour of sea, covered with gold fishes, and goes to feast. Prince claims her for partner; asks whence she comes. She says from country of Boot-kick. She again evades attendants.—(7) Next day prince comes by Maria's hut. "To-

morrow we have the last *festino*," says he. "You must take me; but what'll you say if I come in spite of you?" says Maria. "You incorrigible old woman!" says he, and slaps her. Next night Maria puts on dress covered with gold embroidery and silver bells, and goes to ball, dances with prince as before, and tells him she comes from Slap-land; evades servants again.—(8) Prince now falls ill of disappointment. Physicians can do nothing. Maria says if he will take some broth of her making he will be healed. He won't take it; she persists. At last he is too weary to resist; she brings broth, servants give it. Presently whole palace roused by prince shouting, "Bring hither Maria Wood."—(9) They go to fetch her. She had put the ring he gave her in the broth, and he found it when he put the spoon in. "Wait a bit," she says to servant who fetches her. She puts on dress like noontide sky. Prince beside himself with joy when he sees her. Has betrothal celebrated that very day.

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261 *Ibid.*, p. 90.

"MARIA WOOD" (third version).

(1) Princess refuses what king wishes.—(2) He sends servants to take her to a high tower on the campagna and drop her down from top. They take her but have not the heart to throw her down; put her in large case and leave it out in the open campagna far outside her father's dominions.—(3) Princess in box frightened by barking of dogs. King's son hunting, comes up, has dogs called off and box opened; they see she is not a common maiden by her jewels.—(4) She is taken to prince, who marries her.

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262 *Ibid.*, pp. 91-95.

"LA CANDELIERA."

1) King wishes daughter to marry ugly old king, she begs to be spared; at last says before she marries, her father must do something for her; he readily agrees.—(2) She chooses to have made a great candelabrum, 10 ft. high, with a stem thicker than a man's body. King sends for goldsmith and orders one to be made quickly; princess says she is very pleased with it. In the evening princess calls her chamberlain, says she does not like candlestick at all; he must take it and sell it, for she can't bear the sight of it; he may keep the price himself, but must take it away early before king is up.—(3) Chamberlain gets up early, but princess gets up earlier, and hides herself in candelabrum, thus carried away with it. Chamberlain takes it to market-place of capital of neighbouring sovereign, and sets it up for sale there. People seeing how costly it is, no one will offer for it. Prince of country hears of it, goes to see it, buys it for three hundred scudi, and has it taken up into his room.—(4) Prince tells valet to have his supper taken up into his room, as he is going to the play and will be late. Coming home, he finds supper eaten and glasses and dishes

disarranged, scolds man, who asserts all had been properly laid. Next night same happens. Third night calls servant, says aloud he is to lay supper before prince goes out, and he will lock the door and take the key with him, but in reality he stays concealed in room.—(5) Soon after, candelabrum, of which he had not thought since buying it, opens, and beautiful princess appears. "Welcome, princess," says he; they sit down and eat supper together. Next night orders double supper brought up, and after that all his meals, and never leaves his apartment.—(6) King and queen interfere, say he ought to marry, and not stay alone all day. He says he will marry no one but candelabrum. They think him mad, but one day queen surprises princess sitting with him. Struck with her beauty, she says, "If this is what you were thinking of when you said you would marry the candelabrum, it is well judged." Takes princess to king, they give her to prince to be his wife. The king her father, hearing of alliance is glad, says he esteems it far above that of ugly old king whom he wanted her to have married at first.

Ibid., pp. 403-6. 214

"THE VALUE OF SALT."

(1) King has three daughters, and wishes to test how much they love him. He questions each separately. The eldest says she loves him "as much as the bread we eat"; the second, "as much as wine"; the youngest, "as much as salt."—(2) King thinks by her answer that youngest does not love him, and orders her to live quite apart in separate wing of palace.—(3) She is very miserable, and one day, seeing cook from her window, asks him to do her a favour, and serve father's dinner without any salt.—(4) King cannot eat fare, calls cook to explain reason; then, understanding value of salt, and how great was youngest daughter's love, he recalls her to favour.

Calcutta Review, vol. li (1870), p. 121. (Abstract of Indian version of "Cinderella", published in *Bombay Gazette*, 1864. In another version it is a fish, not a cow, that befriends heroine.) 25

"CINDERELLA."

(1) Heroine is ill-treated by stepmother, who finding that cow nourishes her with its milk, resolves to kill it.—(2) Cow bids heroine be comforted, and take care to collect its bones, horn, skin, and every part that is thrown away; above all to avoid eating its flesh. Cow is killed and heroine does as bidden.—(3) Prince is making choice of bride; heroine is left at home to cook supper whilst stepsister goes to palace.—(4) Cow returns to life, gives dresses and gold clogs to heroine.—(5) She drops one of these when prince is pursuing her, and when he comes to seek her she is hidden in granary. Cock betrays her presence.—(6) Prince marries her.—(7) Stepmother and stepsister are punished.

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151 J. F. CAMPBELL, *Popular Tales of the West Highlands.* Edinburgh, 1860-62. Vol. i, pp. 219 ff. No. XIV. (Narrated by Ann Darroch, Islay, who had it from Margaret Connel.)

"THE KING WHO WISHED TO MARRY HIS DAUGHTER."

(1) King after death of wife leaving one daughter will only marry one whom dead wife's clothes fit.—(2) Daughter tries them by accident, is seen by father, and importuned by him to marry her.—(3) She asks advice of foster-mother, and puts him off by requests: gown of swan's-down, of moorland canach, of silk standing upright with gold and silver, gold and silver shoe, chest that locks without and within and goes on land or sea.—(4) She puts herself therein with her clothes and persuades father to put her out to sea.—(5) Coming ashore, a herd wishes to break it up, but heroine stops him and takes refuge with his father.—(6) She obtains service at the king's house under the cook.—(7) Whilst the rest are at the sermon she feigns to bake bread, goes to hero's house, puts on first dress, and to the sermon opposite the king's son, who loves her.—(8) She leaves before sermon, changes, and everyone talks about her.—(9) Same incident second and third Sundays with change of dress.—(10) On third Sunday a watch is set at the doors, heroine escapes through cranny, but they get hold of one of her shoes.—(11) King's son will marry whomsoever shoe should fit.—(12) Many try it on, and take off their heels and toes to make it fit.—(13) A little bird always denounces these attempts and speaks of the wee cook-maid.—(14) King's son lies down, mother goes to kitchen to talk it over.—(15) Heroine asks for shoe, is refused at first, but allowed by desire of prince.—(16) Shoe jumps on her foot.—(17) She fetches her treasures and marries king's son.

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152 *Ibid.*, vol. i, pp. 225 ff. No. XIV*a*. (Narrated in September 1859, by a girl in Benbecula to MacCraw, from whom Campbell had it. It was told with a great deal of queer old language which MacCraw could not remember.)

"MARGERY WHITE COATS" (Variant, "King who wished to marry his Daughter").

(1) King has four daughters, and after wife's death will marry one whom her clothes fit.—(2) Youngest alone able, and is importuned by father to marry him.—(3) Mother's brother advises her to ask for gown of bird's-down, of colours of sky woven with silver, of colours of stars woven with gold, and glass shoes.—(4) With uncle's help she escapes on filly with magic bridle, she on one side, the chest on other.—(5) She comes to king's palace, hides chest in rushes, turns filly loose, and goes to palace in petticoat and shift.—(6) She grows dirty and ugly, and must blow the bellows all day.—(7) King's son

returns, and there is to be a feast.—(8) Heroine asks to go, but is refused by queen.—(9) Who throws a basin of water at her and breaks it.—(10) Heroine goes to him, shakes magic bridle, filly comes, and both go to the feast.—(11) The king's son sets her on his own lap, and dances every reel with her.—(12) To his question whence she comes, she answers from Broken Basin-land.—(13) She escapes, returns to cook, and is reproved for joining in conversation about the beautiful lady.—(14) This happens a second time, save that it is the candlesticks which are thrown at heroine, and that eight men were set to catch her.—(15) And that when she escapes she leaves behind her a glass shoe.—(16) Prince's illness follows, and determination only to marry whom shoe should fit.—(17) All ladies cut off heels and toes for this purpose.—(18) Prince asks if none remain, and a small creature mentions the cookmaid.—(19) He learns about basin and candlestick from his mother.—(20) Shoe is tried and fitted, and all are in despair.—(21) But heroine retires and returns on filly with her magic dresses, whereupon wedding takes place.

[Campbell notes the Highland colouring of this tale and the preceding. The chest, the shift, and petticoat, the ball-feast, are all taken from the daily life of the narrators.]

Ibid., vol. ii, pp. 286 ff. No. XLIII. (Told by John Dewar, labourer, Cowal.) 26

"THE SHARP (HORNED) GREY SHEEP."

(1) Queen dies and king remarries.—(2) Stepmother ill-treats heroine, and sets her to herd sheep without sufficient food.—(3) Heroine is fed by sheep.—(4) Stepmother wonders thereat, and consults henwife.—(5) Henwife sends her own daughter with heroine.—(6) Who sends her to sleep by dressing her head, but the eye in the back of her head remains open, and sees the sheep coming with meat.—(7) Report thereof is made and sheep is killed.—(8) But beforehand it advises heroine to gather bones in skin.—(9) Which heroine does, and sheep comes alive again, but halts, the heroine having forgotten the hooves.—(10) A prince passes and falls in love with heroine.—(11) Which is revealed by henwife's daughter.—(12) Stepmother thereupon sends her own daughter to herd the sheep.—(13) But heroine slips out and receives golden shoes from prince and *rendezvous* at sermon.—(14) Which she attends after the others, as she is not allowed to leave the house.—(15) The third time this happens the prince runs after her and she loses a shoe in the mud.—(16) Fitting incident follows, and stepmother by henwife's advice cuts off her daughter's toes.—(17) Wedding-day is fixed.—(18) But a bird betrays the secret thrice.—(19) The third time the prince returns and finds the true bride, and wedding follows.

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231 E. HENRY CARNOY ET JEAN NICOLAIDES, *Traditions populaires de l'Asie Mineure.* Paris, 1889. Pp. 91-106. No. V. (Collected in the Island of Chio.)

"MARIETTA ET LA SORCIÈRE, SA MARÂTRE."

(1) Marietta, when twelve years old, is sent daily to school, and brings letters to father from schoolmistress, who is in love with him. At length schoolmistress, resolving to kill her rival, bids Marietta ask her mother to dress her in best clothes to go for walk with governess. Whilst mother is getting them out of chest, Marietta is to let marble lid fall down on her head, and mother will laugh at the joke. Marietta does as bidden, and her mother is killed.—(2) Some time after, governess marries father, and becoming jealous of his love for Marietta, plans her ruin, falsely accusing her of breakages, etc. At length she tells him he must choose between wife and daughter, and father takes Marietta and exposes her on the top of distant mountain, and afterwards takes her a box of provisions to last one year.—(3) At the end of that time Marietta descends to valley, and sees magnificent castle, the home of forty giant brothers. During their absence she enters and prepares excellent repast, of which she partakes, then returns to her mountain. Brothers are astonished to find nice supper prepared. Marietta does same thing two following days; then one of the giants decides to hide and see who comes. Eldest giant stands behind principal entrance to palace, but misses seeing Marietta, who enters another way. Thirty-nine of them keep watch in this way, and fail to see visitor; then youngest giant must take his turn. If it is a man he finds, he shall be their brother; if a girl, their sister. Youngest giant places himself at little door of palace, and when Marietta is about to leave, he stops her. Giants return, and are delighted to have a sister. They give her the prettiest room, and each one puts a gold ring on her finger.—(4) Meanwhile Marietta's parents think her dead. Stepmother says to the sun,[1] "Beautiful Sun, who makest the tour of the world, tell me, hast thou ever seen a woman more beautiful than I am?" Sun answers, "I am beautiful, and so are you, but not so beautiful as Marietta." "She is living, then?" "Yes, she is queen of the giants!" "Is she happy?" "Happier than you are." "Where is her palace?" "At the foot of the mountain."—(5) Stepmother, who is a witch, changes herself into a pedlar, and goes to palace with wares for sale. Marietta buys an enchanted ring; when she puts it on her finger she falls dead. Giants return; are greatly distressed; inquire who has entered palace, and hear about ring. Eldest says it must be taken off her finger. Which is it of the forty-one rings she is wearing? Each giant removes his own gift, and the enchanted ring remains. Eldest giant takes it off, bringing Marietta to life.[1]—(6) Some time after stepmother holds same parley with sun, and learning that Marietta still lives, transforms herself into grape-seller, and calls "Fine grapes" under

[1] See note 16.

Marietta's window. Servants have orders to admit no one, so stepmother throws bunch of grapes in at window. Marietta takes one grape and falls dead. Giants are sorrowful, agree she is too lovely to be buried in earth, and resolve to expose her on mountain-top, reposing amongst flowers.—(7) King's son, out hunting, sees something shining on mountain, and says to courtiers, "If it is treasure, you may have it; if anything else, it belongs to me." They find a huge gilded chest, and on opening it see beautiful corpse inside. Prince has it taken to palace. He sickens day by day; parents cannot imagine why. He locks his room whenever compelled to leave it. King goes to war at head of his army.—(8) One day courier brings letter to son, saying he must at once join father; the state is in danger. This is a feint, for king has returned victorious that very night. In his haste to obey, prince forgets to lock room, which king and queen enter. Having gazed awhile on Marietta, king presses her chest, then her throat, to see if she is alive or dead. The movement makes her quiver; she coughs, and the grape falls from her mouth. She sits up, and cannot remember what has happened.—(9) Prince is fetched back, enters his room, and finds Marietta surrounded by all the court. He is married to her next day.—(10) Stepmother once more questions sun in same words; learns that Marietta is wife of powerful prince, and where his palace lies. She comes to capital of Marietta's kingdom, and writes on all the walls of town that celebrated midwife has just arrived. Prince engages her to attend Marietta, who bears beautiful boy. Stepmother plunges fork into Marietta's head, transforming her into pigeon[1]; takes her place in bed.—(11) Every morning white pigeon asks gardener, "Is the king asleep?" "Yes, he sleeps." "May he sleep well and have happy dreams! Is his wife asleep? . . . May she sleep ill, and have awful dreams!" Puzzled gardener at length tells prince of daily occurrence. Prince rises early, and when pigeon comes she sits on his shoulder. He has it put in gold cage, and taken to his room. Every morning pigeon says, "Are you asleep, my prince? Sleep well, etc. Is your wife asleep? etc."—(12) One morning witch hears bird talking to prince; knows it is Marietta; tells prince she is very ill, and must have broth made from pigeon. Prince hesitates, but still believing woman is Marietta, sacrifices pigeon. Witch swallows broth and throws bones into corner of garden.—(13) Three pine-trees grow from the spot, and, as prince passes, leaves murmur softly, pines bow three times. Witch knows trees have sprung from pigeon's bones, and tells prince she is ill, and must have decoction made from roots of the three trees.—(14) They are cut down and the bark of the roots is thrown in another corner of garden. Blue pigeon comes from bark and talks to gardener (as before).—(15) Prince goes to see pigeon, and finds fork piercing its head. He draws it out; blue pigeon becomes, first, three firs, then white pigeon, then Marietta.—(16) Prince imprisons witch in dark vault, and till day of her death gives her only bad flour moistened with a little water.

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[1] See note 17.

HYLTEN-CAVALLIUS, *Svenska Folksagor.*

"DEN LILLA GOLD-SKON."

(See *Thorpe*, No. 112.)

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27 *Celtic Magazine*, vol. xiii, pp. 454-65. (Narrated by M. Sinclair, Tiree, and given as nearly as possible in his words.)

"THE SNOW-WHITE MAIDEN, AND THE FAIR MAID, AND THE SWARTHY MAID, AND FRIZZLE OR BALD PATE THEIR MOTHER."

(1) King has married second wife Frizzle, mother of Fair and Swarthy Maid. —(2) These go to church to see a king's son, and leave Snow White at home at hard work.—(3) "Cantrips", or Trouble the House, asks her if she would not like to go also, lays an enchantment-rod upon her, and transforms her; her dress is like sunlight, a golden shoe on one foot, a silver one on the other, and three starlings on each shoulder.—(4) If Snow White is thirsty and puts her hand to her mouth, wine and honey will flow out.—(5) She is to seat herself near the door and not to wait for close.—(6) Cantrips strikes the enchantment-rod on a rock and turns it into a black steed.—(7) First visit to church, escape, wonder of sisters, Snow White's demand to go, and refusal on account of her plainness.—(8) Second visit to church, king's son pursues, and wins a golden shoe.—(9) Prince's vow to wed one whom the shoe fitted.—(10) His visit to Snow White's house; she is hidden under washing-tub by stepmother and sisters.—(11) The shoe nearly fits Fair Maid, but the prince is not satisfied. Snow White cries out, is fetched, and shoe fitted on her.—(12) Wedding takes place, and Fair Maid accompanies Snow White as maid of honour.—(13) Snow White when her husband is thirsty gives him milk and honey from her fingers.—(14) The sisters go to bathe, Fair Maid pushes Snow White into loch, where she is seized by the Great Beast Senselessness. —(15) When the prince returns the birds are not singing, and the black steed is shedding tears of blood.—(16) He is thirsty, but he cannot get the wine and honey from Fair Maid's hand. He falls into deep melancholy.—(17) Snow White asks the Monster to let her go on shore to warm herself; it is granted if she promise to return.—(18) She comes to a herd-boy and asks, "Are wine and honey flowing, are the birds singing, is the black steed dead, is the King of Erinn's son glad?"—(19) The herd relates this to prince, who bids him kindle a fire in his hut.—(20) Snow White again comes up on land, again questions the herd-boy, who again tells the prince, saying the woman was like the queen.—(20) Snow White again comes up, is waylaid by prince, who calls together his soldiers and they slay the Beast.

Note.—Editor points out Irish provenance testified to by title of hero; the

pre-Christian character of such incidents as the Druidic wand and the lake-beast; the connection of the latter with the Kelpie belief. This fine story has two "runs"; one descriptive of heroine's appearance when transformed, and one, the heroine's question about her home.

R. CHAMBERS, *Popular Rhymes of Scotland.* 1870. Pp. 66-68. 263
(From Fife.)

"RASHIE COAT."

(1) Rashie Coat was a king's daughter, and her father wanted her to marry a man she did not like.—(2) She consulted the hen-wife, who told her to say she wouldn't marry him unless they gave her a coat of beaten gold; they gave her this, but still she wouldn't marry. She again went to the henwife, and under her advice asked for a coat made of the feathers of birds. The king sent a man with corn to cry out to all the birds, each bird take up a pea and put down a feather; this the birds did, and the coat was produced; but Rashie Coat would not marry, and, instructed by the hen-wife, she asked for a coat of rushes and a pair of slippers; these they gave her, and the hen-wife couldn't help her any more.—(3) She left her father's house and went far and wide till she came to a king's house; she obtained service there in the kitchen to wash the dishes.—(4) On Sunday they all went to church and left her to cook the dinner; a fairy came to her and told her to put on the coat of beaten gold, and go to church, and the fairy would cook the dinner. She went to the church, and the king's son fell in love with her, but she ran home before the church was over, and he could not find out who she was.—(5) The next Sunday the fairy told her to put on her coat of bird's-feathers, and go to church; this she did. and the king's son again did not succeed in finding out who she was.—(6) The third Sunday the fairy told her to put on the coat of rushes and the slippers, and go to church. The king's son sat next the door, and when Rashie Coat left the church as before, he left too, and gripped her; she got away from him, but lost her slipper, which he took up.—(7) He caused a cry through the country that he would marry anyone who could get the slipper on; all the ladies of the court tried, but in vain; the hen-wife sent her daughter, who clipped her feet and got it on that way.—(8) The king's son was going to marry her, and was riding away with her, when a bird sang out as they passed by:

"Nippit fit and clippit fit,
Ahint the king's son rides;
But bonny fit and pretty fit
Ahint the caudron hides."

—(9) The king's son thereupon flung off the hen-wife's daughter, and sought for and found Rashie Coat; he fitted the slipper on her and married her.

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153 CHUBÍNSKY, *Malorusskiya Skazki* (Tales of Little Russia). Petersburg, 1878. Pp. 73-76. No. XVIII.

"THE GIRL WITH THE LOUSE-SKIN COAT."

(1) Widower wants to marry his daughter.—(2) She runs to tomb of dead mother, who bids her demand from father a dress like the dawn, another like the moon, another like the sun. Each dress is procured.—(3) Heroine then demands a cloak made of the skins of lice, and when father brings it her, still following mother's advice, she dresses nine dolls, and says to them nine times, "Good morning, doll! Good-bye, doll!" then goes to seek her mother in the other world. She seeks in vain, and falls asleep.—(4) A gentleman passes, picks her up, and makes her a servant in his farm-yard.—(5) One Sunday heroine dons her dawn dress and goes to church. Everyone is amazed. On the following Sundays she wears the other dresses.—(6) The third Sunday the monks pour some oil down at the church entrance; both heroine's shoes remain sticking to it, and she escapes barefoot and dons her louse-skin cloak. —(7) Search is made for the owner of the shoe, and heroine is at length found asleep on the stove.—(8) The king, who had fallen in love with her in church, now marries her. They are still alive and well.

[The story is extremely well told in the idiom of Little Russia. It was heard in the district of Pereïaslav, government of Poltava. There is a story very like this in Athanas'ev (Moscow, 1863, Pts. I and II, pp. 283-285), taken down in the language of White Russia, at Pohar, government Czernihów.—DR. KARLOWICZ.]

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278 COELHO, F. ADOLPHO, *Contos populares Portuguezes.* [Lisbon, 1879.] P. 75. No. XXXI. (Told at Ourilhe.)

"PELLE-DE-CAVALLO" (Horse-skin).

(1) Widowed king, with three daughters, seeks to marry again. He makes an offer to lady, who asks what he will do with daughters. He undertakes to dispose of them; goes home and tells girls to get ready to go and see the tower of Moncorvo. On reaching tower he bids them wait whilst he visits friend, and leaves them there. He sends them food till he is married, then neglects them.—(2) One day eldest daughter says, "You must kill and eat me," and dies; two days after, second sister says same, and dies.—(3) Youngest sister mounts tower, sees ship on sea, and signals with handkerchief. Sailors tell captain, who fetches her. She takes all sisters' clothes; reaches land; meets old woman, and asks for means of gaining livelihood.—(4) Old woman employs her to carry water for king. Heroine gets a dress made of horse-skin; the court call her "Horse-skin".—(5) One night there is a ball, and a servant asks Horse-skin if she would like to stay and see it. King has proclaimed that he will give ring to partner who pleases him most at three balls, and he will marry her. Heroine pretends she would like to go, but that old woman will not let her. She dresses in elder sister's clothes, goes to ball,

and dances with king. Next day she comes carrying water, and servant repeats same thing to her, getting same answer.—(6) She attends second ball in second sister's clothes. Third day servant again asks Horse-skin to go to ball, and see lady to whom king is certain to give ring, for he has danced with no one else. Heroine again declines.—(7) She attends ball, dances with king, and is given the ring. Next day she carries water as usual.—(8) King falls ill because he does not know lady to whom he gave ring. The nurse tells Horse-skin, who throws ring into chicken-broth nurse is carrying, without her seeing it. King finds ring, and is pleased. Nurse does not know who threw it in, but only Horse-skin was near it. She is sent for, and king asks who gave her the ring. She will come back directly, and tell him.—(9) She goes home, dons her best clothes, returns to king, and asks if he knows her, then tells her whole history.—(10) King will not let her return to old woman, but marries her.

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279 COLSHORN, CARL UND THEODOR, *Märchen und Sagen.* Hanover, 1854. Pp. 143-47. No. XLIV. (From Altenhagen.)

"ASCHENPÖLING."

(1) A couple have eleven sons, and they have nothing to eat. Then the woman has a daughter who looks like a princess. Although the parents are delighted with the child, no one in the village is pleased, and no one will be sponsor.—(2) One day father goes as usual to forest to hew wood. He rests under a bush and sighs from his heart. An old woman comes from behind bush and asks woodman what is the matter. At first he will not tell, but at last says that he has a lovely little daughter, and no one will stand godmother. Old woman shakes her head sadly, goes home with him, holds the child over the font, gives it three gold pieces, and vanishes.—(3) When the child is one-and-a-half years old she comes back, and begs parents to let her take it away. She brings the girl up in her own house in the middle of the forest. Heroine is most beautiful, and on her fifteenth birthday old woman says she must leave her for three days. She gives her the keys, and she may go into all the rooms except the one which the little gold key opens.[1] She must be careful to obey, or evil will befall them both. Heroine promises. First day she is too sad at parting with old woman to open any of the rooms; next day she visits them all and is astonished at the splendour within. At night she has no rest for thinking what must be in room which gold key opens. Next morning she looks at all the others again, and thinks that if she only opens door of forbidden room a little way and peeps, it can do no harm.—(4) She looks in, and on the wall opposite door sees a great mirror with golden frame, and in the mirror a lovely girl in royal raiment, with a crown of gold on her head. She does not know it is herself. But as she goes nearer for better view she comes upon a cask full of human blood. She is frightened, and drops her thimble in, and, when she fetches it out, it is full of blood, and rub as she may,

[1] See note 18.

the blood will not go away. She has scarcely left the room when old woman returns, and seeing stained thimble, says, "Foolish child! when shall I ever be set free now!" and, weeping bitterly, old woman leads her from the house, and says, "Now are we parted for ever; I ought to be angry, but I cannot scold. Here is my baptismal gift. When you tap silently three times on this little box, and wish for anything,[1] you will have it. God be with you! But I shall never set eyes on you more."—(5) Old woman returns to house, and girl goes forth sobbing into the forest. She does not know her way, and the thorns tear her clothes, and hands and face; she has nothing but berries to eat, and must sleep on the cold earth.—(6) The king comes hunting in the forest; when heroine springs aside to escape the hounds, he thinks it must be some wild beast, and is about to slay it, when he sees in time that it is a girl. He has her taken to palace. Here she must carry wood and water, and stir the fire, and as she gets dusty and covered with ashes, she is always called Aschenpöling.—(7) King gives a ball that he may choose a bride; all the princesses are invited. At midnight, when heroine has put kitchen in order, she bethinks her that she would like a dance, and taps the little box, and wishes for a royal dress. Clad in this she enters ball-room; king is dancing with lovely princess, but leaves her, and dances till daybreak with heroine. Then she returns to her work, and king inquires in vain what has become of her.—(8) Next night there is another ball, and again king forsakes princess to dance with heroine. Again she disappears, leaving him very sad.—(9) Third night he will dance with no one till heroine arrives. She is wearing a dress the like of which has never been seen. He gives her a gold ring, and thinks to himself that this time she cannot possibly escape him, for he has had the whole palace surrounded with soldiers. But she only has to return to kitchen, and do her dirty work.—(10) King falls sick unto death, and sends messengers into all the world to seek the beautiful lady.—(11) Three days afterwards the cook notices a ring on heroine's finger. When he questions her about it, she flings it into the soup-dish. King finds it, and asks cook whence came ring.—(12) Cook tells all he knows, and king goes into kitchen and finds heroine wearing dress she wore at first ball; he makes her his wife. When she is made queen and wears gold crown, she chances to look into large mirror, and knows who it was she saw in mirror before.

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28 DOMENICO COMPARETTI, *Novelline popolari Italiane.* Roma, Torino, Firenze, 1875. (Being vol. vi of *Canti e Racconti del Popolo Italiano,* pubblicati per cura di Domenico Comparetti ed Alessandro d'Ancona.) Pp. 95-100. (From Pisa.)

"LA CENERENTOLA."

(1) A man and woman have two daughters, one more beautiful than the other. One sits always in the chimney-corner, and is hence called "the

[1] See note 19.

Cenerentola".—(2) Her mother sends her out every day to mind ducks, and gives her a pound of hemp to spin. One morning she drives ducks into a ditch, and says,

"Dill, dill, drink, drink.
If it is muddy, do not drink;
If it is clear, drink without fear."

She has scarcely spoken, when she sees before her an old woman, who, learning that she has ducks to mind and hemp to spin, asks whether mother never sends other daughter.—(3) Then old woman gives her a comb, and bids her comb herself. Heroine begins combing one side of her hair, when a quantity of corn falls from it, which the ducks devour. Then she combs the other side, and diamonds and rubies fall. Old woman gives her box in which to put jewels, and tells her to take them home and hide them in her room. Heroine says, "But now I have got to spin hemp." Old woman says, "Don't trouble yourself about that," and, striking with her wand, she commands hemp to be spun, and it is done. She then sends heroine home, bidding her return every day to see her. Heroine tells no one what has happened, but sits in her chimney-corner. Every day she visits old woman, who makes her comb herself, and spins her hemp for her.—(4) One day, old woman says, "To-night king gives a ball, to which your father, mother, and sister are invited. They will ask you, for fun, if you would like to go, but you must say 'No.' Take this little bird, hide it in your room, and to-night, when they have all gone, say to it,

'Little bird Verdiriò,
Make me more lovely than I know,'

and you will be dressed ready for the ball. Take this little wand, and strike with it, then a carriage will appear. Go to the ball, where no one will know you, and the king's son will dance with you. Take care to leave when they go to the refreshment-room, for no one must see whither you go. Return to bird and say,

'Little bird Verdiriò,
Make me more ugly than I know,'

and you will be as before." Heroine takes bird, and does everything as bidden. When mother asks if she would like to go to ball, she says "No". King's son falls in love with her, and is vexed to have lost sight of her.—(5) He gives another ball in the hope of seeing her again. Mother and sister talk of lovely stranger to heroine, who again tells mother she does not want to go to ball. In the morning she goes out as usual with ducks, and old woman tells her to go that night to ball, and be sure and leave as before, and if she sees anyone following, to strike wand, and say, "Quattrini," and throw these to pursuers. All happens as before. King has told servants to follow her, but she throws out money, and they lose sight of her.—(6) King determines to give a third ball. Mother returns, and tells heroine, who appears not to care to hear about it. She finds old woman next morning, who tells her that to-

night she will have a dress covered with little golden bells, and a pair of gold shoes. If she is followed, she is to throw money and one shoe; but, above all things, not let it be discovered where she enters. All happens as before. Servants follow carriage, and she throws out money and shoe. But servants have been told by king that, on pain of death, they must not fail to see where she enters; so they disregard money. One picks up the shoe, and they run so fast that they see where the carriage stops, and report, and give shoe to king, who rewards them.—(7) Next morning, when heroine drives ducks, old woman says, "You will have to be very quick back this morning, because the king is coming for you," and she at once gives her the comb and the spun hemp, and sends her home. Mother remarks how early she has returned to-day, and heroine says, "Look at the ducks, how gorged they are." At noon the king's son arrives, and they all run forward, except heroine, who goes to bird and says as before, obtaining dress with golden bells, and one gold shoe.—(8) Meanwhile king asks man how many daughters he has. At first he only shows one; afterwards confesses that he has another, of whom he is ashamed, because she is always on the hearth, and is covered with ashes. Prince has her called. Bells jingle as she descends stairs. Mother says the stupid is dragging behind her the shovel and tongs. Prince recognises heroine; gives her gold shoe, which she puts on, blushing.—(8) He asks to marry her, and parents cannot refuse. Heroine takes with her the bird and all the jewels which old woman had given her. She gives presents to parents and sister.

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154 *Ibid.* Story No. LVII. Pp. 244-253. (From Montale.)

"ZUCCACCIA" (Ugly Gourd).

(1) King's wife is dying, and in great distress king says he will never marry again or have ladies about him. Wife says this must not be, for, as she leaves only one daughter, there is no heir to the throne; but he is to marry only someone who can wear her ring. She dies, and king puts ring in box inside bureau, meaning never to marry again.—(2) His daughter, who was ten years old at mother's death, is brought up by nurse, and is very beautiful. One day, when she is sixteen years old, she is turning out the bureau, and comes across little box containing ring, which she puts on finger, and runs to show father. He remembers wife's words, and says he must marry daughter.—(3) She is horrified, and escapes to nurse, who bids her not oppose father, but tell him she will marry him if he first gives her silk dress of the colour of the air, covered with stars of heaven, thinking such cannot possibly be found. King orders dress to be supplied at any cost whatsoever. Servants think king mad, but take quantities of money and ride off in quest of dress. After six months' vain searching, they come to a city full of Jews. They inquire for what they want, and find the very thing, and take it to king. He sends for daughter to fulfil her promise. She runs in dismay to nurse, who bids her tell father she is not content with this dress, and must have another of sea-coloured

silk, covered with gold-fish. King's servants procure dress, after many months, from the same Jew. Daughter, prompted by nurse, demands third dress, covered with little bells and chains of gold. King is vexed, but has dress procured, and gives it to heroine, who falls as though dead. She is carried to nurse's room.—(4) Nurse comforts her, tells her to make a bundle of the dresses, take a bag of coppers, and escape quickly. Nurse sews strips of dried pumpkin on to a cotton dress, which she puts on heroine, covering her head and hands, so that she looks like a great walking pumpkin. Nurse disguises herself also. They leave the palace at night, and journey through many countries. The people rush out to look at walking pumpkin.—(5) At last they come to a city, and are seen by king's son, who is on the palace-steps. He laughs at the sight, and asks them questions. Nurse says they have come from afar in search of fortune; her companion is called Zuccaccia. Prince engages her to tend his horse in stable, and be scullion in the kitchen. He talks with her every day. Nurse goes away on her own affairs.—(6) One day prince tells heroine that it is his custom to give three balls every year, and invites her to come. Whilst speaking, he taps her on the knees with the shovel in his hand. She says he can only be teasing her; who is she to go to ball? First ball takes place. Suddenly a beautiful lady enters in dress like the star-covered sky. Prince rushes to meet her, dances with her, and asks whence she comes. Heroine replies, "From Rap-Shovel on the Knees." He cannot understand her; begs her to accept gold pin, which she at once puts in her hair. Midnight sounds, and prince goes to get refreshment. He is only absent a little while, but on his return the beauty has gone, no one knows whither.—(7) Next day prince finds Zuccaccia, and tells her of unknown beauty, and his distress at not understanding whence she comes. He then tells her of second ball to-night, and in speaking, hits her across shoulder with stable-whip in his hand. Heroine appears at second ball in sea-coloured dress, and tells prince she comes from "Whip-cut on the Shoulders", and will tell him nothing further. He puts on her finger a ring, with his name inscribed on it. Whilst he turns to give an order, she disappears.—(8) Next morning he is talking to Zuccaccia as before, and, when inviting her to third ball, hits her on the feet with the tongs. Heroine goes to third ball, wearing dress with golden bells, which ring as she walks. Tells prince she comes from "Strike-Tongs on the Feet". Prince hides face in his hands, saying it is clear she means to break his heart. When he raises his head she is gone. Whilst dancing, he had given her his portrait to wear round her neck.—(9) From this night, prince falls ill, will eat nothing, and cannot sleep for thinking of his love. Doctors cannot ease him. One day he sends for his mother, and says he has one wish—that Zuccaccia shall make him some soup. Mother exclaims at his wanting that dirty thing to make it for him; but he persists.—(10) Heroine puts on clean apron, and makes soup, putting in gold pin, and sends it him by servant. Prince finds pin and calls out. Mother thinks he has found something nasty. He orders more soup, and heroine sends it him twice more, first with the ring in it, and then with the portrait. Prince rushes to find Zuccaccia, and asks who gave her the things, and she replies they were his own gifts.—(11) She then tells everything, takes off disguise, and appears

as at last ball. Prince presents her to his mother as his bride.—(12) Amongst other guests, her own father comes to wedding, and does not recognise her. She asks him if he has no child, and he says he had a daughter, but she fled from his house. Heroine says, "and with good reason, seeing he wanted to marry her." She then makes herself known, and shows mother's ring. Father asks her forgiveness.

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215 *Ibid.* No. LXI, pp. 264-68. (From Montale.)

"OCCHI-MARCI" (Blear-Eye).

1) King asks his three daughters how much they love him. First says, "As much as bread"; second, "As much as wine"; and with these answers he is contented. Youngest daughter says, "As much as salt", and because salt melts away, father thinks she wishes his destruction, and with curses drives her from home.—(2) Heroine, who is only fifteen, weeping, seeks her nurse, who comforts her, bids her take bag of gold, then they set out together, carrying bundle of clothes. They journey many days. Nurse has some pains to protect beautiful girl.—(3) One day they enter a city, and meet the funeral of an old woman aged a hundred years. Nurse thinks if she can buy her skin they are safe. They enter church, and after service nurse persuades grave-digger to sell old woman's skin for twenty *scudi*. She sews this, with the white hair, and the hands and nails on a cotton foundation, and puts it on heroine, making her look a hundred years old. They proceed on their way without further annoyance, only people wonder to see old woman walk so swiftly.—(4) Arrived at great city, king's son notices old woman and questions nurse about her. Nurse says she can answer for herself, and heroine says she is one hundred and fifteen years old, and that she comes from her own country, and her father and her mother are her parents. Prince is much amused, and asks king and queen as a favour to himself to keep old woman at palace. She has a room given her, and the prince visits her often for the amusement of talking with her. Nurse returns to her home.—(5) Old woman lives happily at palace, and is nicknamed Occhi-Marci. Queen asks if she can do anything, and she replies that when she was fifteen she could spin and cook, but now eyes and hands are too feeble. Queen bids her try to spin, and sends her some wool. Heroine locks door, doffs disguise, and spins. Queen and all the court are amazed to see how beautifully blind old woman spins, and queen bids her make a shirt for prince. They take her fine stuff, and after locking door she makes shirt, and embroiders the front with flowers. All marvel at the lovely handiwork.—(6) Prince determines to find out what she does when alone, so watches at key-hole, and sees her doff disguise before eating. He bursts open door and rushes to embrace heroine, who is frightened and tries to escape. She tells her history, and prince asks her to marry him.—(7) On the wedding-day her father comes with other guests, but does not recognise her. Heroine sits beside him, and has given orders that all his food shall be prepared without salt, and in consequence he can eat nothing. When the feast is over heroine

comments on this, and father says he cannot possibly eat food without salt. "Then you like salt?" says she. "Yes, for I don't know how to do without it." "Then why, my father, did you send me from home? etc." Father recognises her, and begs forgiveness.

FRANCESCO CORAZZINI, *I Componomenti minore della litteratura popolare nei principali dialetti.* Benevento, 1877. Pp. 435-439. (Story collected in Benevento. For second half relating to Cinderella, see pp. 437-39.) 155

"U PADRE E A FIGLIA" (Father and Daughter).

(1) Man has wife so vain of her beauty that every day she mounts high terrace (*loggia*), and asks the sun:

"Oh, my round sun,
Circling so high!
Say, is there one
In all the world more fair than I?"

And the sun replies, "No, no, no!" till she becomes ugly. Then, when asked, the sun replies, "Yes, yes, yes!" She falls ill, and after giving birth to beautiful daughter, dies.—(2) When daughter is fifteen years old father wants to marry her, but, aided by her confessor, she succeeds in cheating him and keeping him at bay, till at last, when the wedding is fixed, after having received the various impossible gifts requested from father, (3) she escapes in guise of old woman, and her father is carried off to hell by the devil. Under semblance of little old woman heroine seeks the fairies, and inquires where she can get hired as servant. Fairies point out king's palace, where the old woman who used to tend poultry has just died, and they bestow fairy blessing, making her lovelier than the sun.—(4) Heroine, disguised, takes service, and lives with innkeeper, who sends her daily with something for king. King is pleased with her, and one day bids her put on his boots, as he is going to a festival. She does so always afterwards. Old woman says, "Take me too to the festival." And king gives her blow on the face with the boot, and goes to the ball.—(5) Heroine goes downstairs, doffs old woman's skin, dons dress with sun and moon on it, and drives in carriage to ball. King goes into ecstasies when he sees her, dances with no one else, and asks of what country she is. "From Boot-hit," she says. In the middle of the *fête* she disappears, returns to king's palace, and puts old woman's skin on her back. King returns inflamed with love, and she asks him, "Master, how did the ball go off?" "Oh, do let me alone! There was such a lovely girl there that I have had no peace ever since."—(6) Next day king is going to ball, and old woman, whilst putting on his stockings, begs him to take her too. King hits her in the face with a stocking. When he has started heroine dons a dress of the colour of sea-waves, goes to ball, dances always with king; says she comes

from "Stocking-hit". King puts ring on her finger. She departs; the gentlemen run after her; she throws ashes, and they see nothing more. There is the same scene at the palace.—(7) Then king falls ill; old woman prepares him a dish of vermicelli (*tagliolini*); he eats it, and recovers. Then she makes him a cake (*pizza*) with the ring inside, and he cannot imagine how it got into old woman's hands.—(8) That evening he is being dressed for ball; again old woman wants to be taken, and king hits her face with his garter. Heroine goes to ball, and king dances with her; but before she leaves he goes and hides in a house, facing his own palace. Heroine throws the usual ashes at the gentlemen who follow her, and enters the palace.—(9) Whilst she taking off ball-dress king surprises her, and holds her fast to prevent her getting inside old woman's skin. He recognises her as the lady from "Boot hit", from "Stocking-hit", from "Garter-hit", and marries her.

Ibid., p. 484. [See Crane's "Maria Wood", No. 157 (taken from this).]

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216 CAROLINA CORONEDI-BERTI, *Novelle popolari Bolognesi.* No. III, pp. 200-204. (In *Il Propugnatore*, vol. vii, pt. 1. Bologna, 1874.)

"LA FOLA DÈL CANDLIR."

(1) King has three daughters. Wishing to be assured of their love, he calls each in turn and asks, "How much do you love me?"[1] Eldest says, "Better than my eyes"; second says the same; youngest says she loves him as much as salt.—(2) He drives her away in a rage, and gives orders for her to be taken to wood and killed. Queen, who is very fond of youngest daughter, plans to save her, and has large silver candlestick made, and puts heroine, who is called Zizola, inside it. Then queen calls faithful servant and bids him sell candlestick. If a poor man should ask price, he must name a prohibitive one, but if a gentleman would purchase candlestick, he must ask a paltry sum, and let him have it. Queen embraces heroine weeping, puts dried figs, chocolate, and biscuits in candlestick, and bids her farewell.—(3) Servant carries candlestick into *piazza*, and after having prevented its purchase by various poor people, yields it to the son of the king of High Towers, who takes it to his palace. Prince shows it to mother, and wishes it kept in dining-room. All admire it. Prince is in habit of spending evening out, and as he returns late, allows servants to put supper ready for him, and then go to bed. Perceiving this, heroine comes out of hiding-place and eats all the supper. Prince returning, and finding nothing left, rings all the bells, scolds servants, and threatens to discharge them spite of their excuses. They are to shut up dog and cat in future,

[1] Quanto *amôur* mi vuoi? *N.B.*—In the Bolognesian dialect *amôur* is used in the sense of *sapore* as well as of *amore*.

that this shall not occur again. Next night the same thing happens; prince is in a towering rage. "We'll see; to-morrow night!"—(4) He hides next night under table covered with cloth reaching to the floor. The candlestick opens, and out comes a lovely girl, who sits at table and eats with a will. Prince comes forth from hiding; she tries to escape, but he holds her back, re-encourages her, and promises to marry her. At length she returns to candlestick, and prince goes to bed. But he cannot sleep, and next morning gives orders for candlestick to be carried to his room, for he admires it so much. Henceforth he has coffee, lunch, dinner, and every meal served in his room for two persons, and when servants have left, locks the door and releases heroine. Queen mother concerned that prince will never eat with her. He bids her be patient.—(5) At length he tells her he means to take a wife; she is pleased, and asks if he has chosen. He says he is going to marry the candlestick. She fears he is insane, and reasons with him, but is obliged to make preparations for wedding. The day arrives, the carriages draw up; prince has candlestick placed in first carriage, and seats himself beside it. It is carried into church; at fitting moment prince opens it; out springs heroine, dressed in brocade and resplendent with jewels. After ceremony they return to palace, and queen learns heroine's sad story. All neighbouring kings attend wedding festivities, amongst them heroine's father.—(6) Queen wants to give him a good lesson, and has separate table prepared for him, and tells guests that bride is indisposed, and cannot appear. Bride's father tastes one dish after another, but finding all so insipid, is obliged to leave them. Suddenly his daughter comes into his mind, and he is so overcome with grief that he bursts into tears, exclaiming, "What a brute I have been!" Queen asks what is amiss, and he relates story of Zizola. Queen sends for heroine, and gives her into father's arms. She relates all that has befallen her. Her mother is then fetched, and festivities renewed.

COSQUIN, *Contes populaires de Lorraine*. Pp. 246-47. **232**

No. XXIII.

"THE GOLDEN PEAR-TREE."

(1) Father and mother have three daughters; mother hates youngest and sends her daily to mind sheep, giving her bag of stones instead of bread.—(2) One day, whilst searching for strawberries, heroine is met by man, who, learning that she seeks food, gives her a wand with which to strike the biggest sheep, and obtain all she wants. Man disappears. Heroine strikes sheep, and sees spread before her a table with bread, wine, meat, and sweets. After she has feasted, table disappears.—(3) This happens every day, till mother wondering why heroine looks well-nourished, sends second daughter to spy on her. Second daughter falls asleep; meanwhile heroine procures food as before. Second daughter returns to say heroine has neither eaten nor drunk; but mother suspecting second daughter was asleep, sends eldest next day.—(4) She pretends to sleep, and sees heroine feed, and reports to mother. Mother feigns

illness, and asks father to kill biggest sheep, and will not have fowl instead. Sheep is killed.—(5) Heroine hunts for strawberries and blackberries ; same man appears, and bids her collect all the bones of sheep, and put them in a heap near the house. Heroine does so, and golden pear-tree springs from the bones.—(6) One day, when she is in the fields, king passes by house and, seeing pear-tree, declares he will wed whomsoever can pluck golden pears. Elder daughters try, but branches stretch up higher and higher, and they cannot reach fruit. Heroine returns, and says she will climb tree ; mother tries to dissuade her. Branches bow down to her ; king marries her.—(7) A year after, whilst king is at the war, queen bears twins, each with gold star on brow. At the same time dog has two puppies with gold star. King's mother writes to him, saying heroine has borne two puppies.[1]—(8) King, enraged, sends order, afterwards executed, for heroine to be hanged.

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233 *Ibid.*, i, pp. 248-50. (Variant of the above.)

"GOLDEN BELLS."

(1) Dying queen enjoins daughter, Florine, above all things to take care of little white lamb, or disaster will ensue. At her death king marries a queen who has daughter named Truitonne. Stepmother hates Florine, and sends her to field to mind sheep, giving her for day's food tiny piece of black bread, hard as stone.—(2) Every morning Florine takes her scrap of bread and follows sheep ; but when out of sight, she calls the little white lamb, and strikes its right ear with wand, whereupon well-spread table appears. Having eaten, she strikes lamb on left ear, and all disappears.—(3) Stepmother, surprised that heroine is not starved, sends own daughter to spy on her. Truitonne asks heroine to clean her hair, and falls asleep during operation. Then Florine obtains food as before. At night stepsister tells stepmother she has seen nothing, but confesses she fell asleep, and promises not to do so next day. She, therefore, only pretends to sleep, and sees what happens.—(4) Queen feigns illness, and will eat nothing but lamb ; king at first objects to killing Florine's pet, but at last consents.—(5) Lamb bids heroine collect all its bones and put them on pear-tree, whose branches will then be decked with little golden bells which will ring without ceasing ; if they are silent it will betoken ill. All happens as lamb predicts.—(6) One day, when heroine is in fields, king passes near castle, and seeing golden bells, says he will marry any who can pick him one. Truitonne tries ; stepmother lifts her up to tree, but branches get higher and higher out of her reach. King asks if she has another daughter ; mother says yes, but "she is only fit to mind sheep". King will see her, and awaits her return. She comes home with flock of sheep, and says to tree, "Little pear-tree, bend for me to pick your bells." She gathers an apron full, and gives them to king, who takes her to castle and marries her.

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[1] See note 20.

—(7) Some time after Florine falls ill, and king, being called to the wars, begs stepmother to take care of her. King departs, and stepmother throws Florine in the river, and puts Truitonne in her place. At once the golden bells cease ringing. King hearing them no longer (they can be heard 200 leagues all round), recollects that this was to be sign of misfortune, and returns home in haste.—(8) Passing river, he sees hand coming up out of water, seizes it, and draws forth Florine, who is still alive. He takes her back to castle, hangs stepmother and stepsister, and takes old king to live with them.

Ibid., vol. i, pp. 273 ff. 156

"THE GOLDEN BULL."

(1) Queen, on her death-bed, exacts promise from king that he will only marry a woman more beautiful than herself. At her death search is made for fitting bride. Only king's daughter is more beautiful than dead mother; king resolves to marry her.—(2) Daughter seeks aid of godmother, who bids her first ask of king a robe like the sun. This is provided, and daughter next demands robe like the moon.—(3) When this is procured she asks for a golden bull. King commands that all gold ornaments in kingdom be taken to goldsmith and converted into bull. Princess goes secretly to jeweller, and begs him to make bull hollow.—(4) On day fixed for wedding she opens secret door in side of bull, and shuts herself up in it. She is sought in vain; king is furious.—(5) A neighbouring prince, fallen ill, craves of his parents a golden bull. Princess's father offers his. Prince keeps gold bull in his room. He will have no one in room with him, and eats meals alone. On first day, whilst prince dozes, princess steals out and takes plate of food. She does the same on following days. Prince, astonished at disappearance of food, changes his room, but since he takes bull same thing happens again.—(6) Determines to feign sleep and watch for thief. Princess comes out of bull, is frightened to find prince awake, throws herself at his feet, and tells her story. Prince reassures her, promising to keep her secret, and orders double fare on her account. Prince recovers and departs to war, telling princess that on his return he will tap bull three times with his stick.—(7) During prince's absence his father shows bull to visitors, one of whom taps it to see if it is hollow; princess, deceived, issues from hiding-place, and is greatly alarmed. Tells story to king, who allows her to live at castle.—(8) A young girl brought up at court to be prince's bride becomes jealous of princess, and one day, when walking with her in the wood, bids her stoop down to look to bottom of deep pit, pushes her in, and runs away. Princess is unhurt, and calls for help.—(9) Charcoal-burner draws her out and takes her to castle. Prince has just returned, and preparations are being made for his wedding.—(10) Learning what has happened, he orders *fiancée* to be thrown into bonfire which is burning before castle, and marries princess.

CRANE, *Italian Popular Tales.* London, 1885. No. IX, pp. 42-47.

"CINDERELLA."

(See Imbriani, No. 51, from which this version is taken.)

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157 *Ibid.*, pp. 48-52. No. X. (From the province of Vicenza. Corazzini, *op. cit.*, p. 484.)

"FAIR MARIA WOOD."

(1) Husband and wife have only one child, a daughter. Wife falls ill, and before dying makes her husband promise he will marry no one whom her ring does not fit.—(2) After her death he takes off her wedding-ring, and when he wishes to marry again seeks in vain for someone whom the ring fits; at last tries it on his daughter; it fits her, and he wants to marry her.—(3) She does not oppose him, but consents. On the day of the wedding she begs for four most beautiful silk dresses, which he gives; then she asks for a wooden dress in which she can conceal herself; he gives this also.—(4) She waits one day till he is out of sight, puts on the wooden dress with the four silk ones under it, goes to a river not far off, throws herself in, and floats in the wooden dress. —(5) Water carries her a long way, till she sees a gentleman on the bank; she cries out, "Who wants the fair Maria Wood?" Gentleman calls her; she comes out; he takes her home to his mother, who takes her as a servant.—(6) The gentleman goes to balls; the servant begs mistress to let her go and see the dancing; mistress refuses. She waits till mistress is in bed, dresses herself in one of the silk dresses, and becomes most beautiful woman ever seen. Goes to ball; all dazzled; she sits down near master; he asks her to dance, and will dance with no one else. Asks her whence she comes; she tells him from a distance. At certain hour she disappears, goes home, puts on wooden dress. Gentleman tells his mother when he comes home in the morning of beautiful lady, and that she only told him she came from a distance; that he thought he should die, and wishes to go again. Servant hears all, but keeps silence.—(7) He prepares himself again for the ball; servant begs him to let her go, saying mistress had refused her the night before. "Be still, ugly creature; the ball is no place for you," says he. She persists. He beats her; she weeps.—(8) After he has gone, and mistress is in bed, she puts on another dress, finer than the first, and all the handsomest young men beg her to dance; she refuses all but the master. He asks who she is; she says she will tell him later, but she disappears. He runs here and there asking for her; no one has seen her.—(9) He goes home and tells his mother, who gives him a diamond ring to give her, so that if she takes it he may know she loves him. Servant listens, sees everything, but is silent.—(10) In the evening master again prepares for ball; servant again begs to go, and he beats her.

He goes to ball, and after midnight, as before, beautiful lady returns; will only dance with master. He offers her the ring; she accepts it. He asks whence she comes; she says she is of that country

> "That when they speak of going to a ball
> They are beaten on the head",

and says no more. At usual hour she leaves off dancing and goes; he runs after her, but cannot overtake her. He runs hither and thither, till when at last he reaches home he goes to bed, more dead than alive.—(11) Then he falls ill; all say he will die; he does nothing but ask for that lady. Servant hears all, waits till her mistress's eye is turned, drops diamond ring in the broth her master is to eat. No one sees her. Mother takes him the broth; he finds ring; is beside himself with joy.—(12) Servant meanwhile goes to her room, takes off wooden dress, puts on one all of silk, so that she appears a beauty; goes to master's room; the mother cries out, "Here she is, here she is!" She goes smiling to son, who is beside himself, and becomes well at once. She tells her story; they are married.

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J. CURTIN, *Myths and Folk-lore of Ireland.* London, 1870. Pp. 78-92. (Taken down from the folk.)

"FAIR, BROWN, AND TREMBLING."

(1) King (Aeah Carucha) has three daughters, Fair, Brown, and Trembling. —(2) Two eldest have fresh gowns, and go to church on Sundays; youngest, from jealousy, is kept at home, cooking.—(3) Son of King of Omanya falls in love with eldest daughter.—(4) Henwife offers Trembling beautiful clothes to go to church in.—(5) Trembling asks for dress white as snow, and for green shoes.—(6) Henwife puts on cloak of darkness, clips a piece from Trembling's old clothes, and, asking for these objects, obtains them.—(7) She further gives to Trembling a honey-bird for her right shoulder, a honey-finger for her left, and a milk-white mare.—(8) Trembling is not to go inside church.—(9) First visit to church; flight; wonder of beholders; sisters get dresses like stranger.—(9*a*) Second visit: dress of black satin, red shoes, and black mare.—(10) Third visit: dress red as a rose for skirt, and white as snow for bodice, cape of green, hat and shoes red, white, and green. Henwife clips a few locks of Trembling's hair, whereupon it becomes golden and long. Mare white and blue, with gold-coloured spots, and a bird singing between its ears.—(11) King of Omanya's son forgets eldest daughter in admiration for stranger. Stays outside church; pursues her, and carries off her shoe.—(12) Declares he will marry her, and sets off searching her with many other princes.—(13) Many mutilate themselves, but in vain.—(14) Trembling offers to try on shoe, but her sisters lock her up.—(15) When her sisters fail, she calls out from cupboard, and the prince insists on seeing her, though the

sisters say she is only used to put out the ashes.—(16) Shoe fits; prince recognises her; Trembling puts on the clothes.—(17) Combat then ensues between prince and princes of Lochlin (nine hours), Spain (six hours), Nyerfoi (eight hours), Greece (four hours).—(18) Wedding follows. A son is born, and Trembling asks her sister Fair to stay with her.—(19) Walking by seaside, Fair pushes in Trembling, who is swallowed by a whale.—(20) Fair passes herself off as her sister, but her husband lays sword between them at night.[1] If she is his wife, it will warm; if not, it will stay cold.—(21) A cowboy had seen what Fair did. On the morrow the whale throws up Trembling, and she bids the cowboy tell the tale. Three times she will be thrown up, and, unless the third time the whale is shot with a silver bullet[2] in a reddish-brown spot under the breast-fin, she is lost.—(22) Fair gives cowboy a drink of oblivion.—(23) On the morrow, the same incident; but cowboy refuses drink, and tells prince.—(24) Latter shoots whale (Trembling might not speak to him until this was done), and delivers wife.—(25) By father's counsel Fair is put out to sea in a barrel with seven years' provisions.—(26) Second child is a daughter, whom, when grown up, they marry to cowboy.—(27) Hero and heroine have fourteen children, and die of old age.

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280 *Danske Folkeæventyr*, optegnede af Folkeminde-Samfundets. Medlemmer, 1888. P. 240. No. XXXVII.

"PRINSESSEN I HÖJEN" (The Princess in the Hillock).

[This story resembles in every respect that of "Guldtaerning" (see No. 283), but is not so well told. The name of the heroine is the same.]

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30 DASENT'S *Popular Tales from the Norse*, 3rd edition. Edinburgh, 1888. Pp. 357-74. (Translated from Messrs. Asbjörnsen and Moe's *Norske Folke-eventyr.*)

"KATIE WOODENCLOAK."

(1) Widowed king had lovely daughter; married widowed queen with ugly daughter.—(2) In his absence at war, queen beat princess; made her herd cattle.—(3) Dun bull bade her not weep, but take from his left ear a cloth, which served up food and wine. Queen set maid to watch how princess was fed.—(4) On king's return, queen shammed illness; paid doctor to say only bull's flesh would cure her.—(5) Princess told bull; they stole away together. King sent scouts in search, and gave notice in churches, but in vain.—(6)

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[1] See note 21.

[2] See note 22.

Princess rode on bull; they came to forest of copper trees and flowers. He bade her not touch these for fear of three-headed Troll owner. Princess tore off leaf by accident, when Troll appears; asks who touched his wood. He and bull fight; bull wins, but wounded; princess cures him with ointment from horn in Troll's belt.—(7) They come to forest of silver trees; bull again warns her because of six-headed Troll. She knocks off leaf by accident; Troll appears, fights bull three days, and is killed. Princess cures bull's wounds as before.—(8) They reach forest of gold trees; bull warns her against nine-headed Troll, but, despite her care, she broke off gold apple; Troll appears, fights bull for week, and is killed. Bull rested three weeks; then he and princess travel to castle.—(9) Bull bade her go to pigsty, put on wooden cloak made of lath strips, call herself Katie Woodencloak, and ask for place, first cutting off his head, flaying him, putting copper and silver leaves and golden apple in hide, then laying it in rock, which gives what she wants when knocked with stick.—(10) Princess grieves, but bull insists; then, doing all this, she went to castle kitchen, and is made scullery-maid.—(11) On Sunday she asked leave to carry water to prince's bath, but made such clatter he threw water over her. Then she asked leave to attend church; strikes rock, man appears, brings her kirtle, horse, and saddle. At church prince fell in love with her, ran after her, got one of her gloves. Asked whence she came; "From Bath," she replied, galloping off.—(12) Next Sunday she got leave to carry a towel to prince; he called her names, and threw it at her. Then, as before, she went to rock, and was given kirtle of silver, and rode on noble steed to church. Folk wondered who she was; prince held horse, but no need, as horse did her bidding. Prince followed; he asked her whereabouts. "From Towel-land," said she, and galloped away.—(13) Next Sunday she had leave to take prince a comb, but she looked so ugly, he threw it at her. Then she went as before, and rode to church finer than ever.—(14) Prince had pitch poured in porch, so as to need him to help her over it; she put foot down, left golden shoe in pitch. Prince followed; she told him she came from Comb-land, and galloped out of sight.—(15) Prince gave notice he would wed woman whom gold shoe fitted. Many vainly tried, till queen brought ugly step-daughter, whom shoe fitted; prince, sorely vexed, kept his word.—(16) As they rode to church a bird sang:

> "A bit off her heel,
> And a bit off her toe;
> Katie Woodencloak's tiny shoe
> Is full of blood—that's all I know;"

and it was so.—(17) Then palace maids tried shoe in vain; prince asked for Katie Woodencloak, who, amidst mockings, fitted on the shoe; then doffed her wooden cloak, showed her golden kirtle and the fellow to the golden shoe. Prince glad; gladder to hear she was a king's daughter, and married her.

31 DENTON, *Serbian Folk-lore.* (Popular Tales selected and translated by Madame Csedomille Mijatovics, edited by Rev. W. Denton.) London, 1874. Pp. 59-66.

"PAPALLUGA, OR THE GOLDEN SLIPPER."

(1) Old man warns girls spinning and cattle-tending against dropping spindle down cliff, lest their mother be turned into a cow. Girl goes near cliff's edge, and lets spindle fall.—(2) Reaching home, finds mother changed into a cow, which she drives to pasture.—(3) Father then marries widow with daughter.—(4) Stepmother treated stepdaughter harshly, gave her bag of hemp to spin against stepmother's return home, on pain of death.—(5) As girl drove cow she wept, when the cow (mother) bade her put hemp in her mouth to chew, and draw it from her ear as thread. This she did. Stepmother surprised to find hemp spun, so next day gave girl yet more, which the cow spun as before; and so a third time.—(6) Stepmother set her daughter to watch how this was done, and then urged her husband to kill cow.—(7) Stepdaughter told cow, who bade her not eat of flesh, but gather bones and bury them, and then come to her grave in time of need. Stepdaughter's name was Mary, but she did dirty work of house, so was called Papalluga.—(8) Stepmother and daughter went to church, first strewing millet all over house, which Papalluga was to gather up, and cook dinner, against their return, under pain of death.—(9) Then Papalluga went to cow's grave, where was box of silk clothes and two doves, who bade her put them on and go to church, while they did her work.—(10) All in church wondered at her, and king's son fell in love with her. She ran home, doffed clothes, and made ready for stepmother. Next Sunday same task was set her, and same things happened, except that her dress was of silver.—(11) And so on the third Sunday, when king's son resolved to overtake her; but she ran ahead, dropping her right-foot slipper, which he picked up.—(12) Then he travelled through his kingdom in vain search of the owner, till he came to stepmother's house, and tried it on stepdaughter.—(13) He was told no other girl was there, when a cock cried, "Cock-a-doodle-do! she is under the wash-trough." There he saw princess in golden dress, but with one slipper. Fitting on the other, he took her to palace and married her.

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234 DES PERIERS, JEAN BONAVENTURE, *Nouvelles Récréations et joyeux devis.* Lyon, 1558. Nouvelle CXXIX.

("D'une jeune fille surnommée Peau d'Asne, et comment elle fut mariée par le moyen que luy donnerent les petitz formiz.")

(1) A rich merchant in an Italian town decides to retire to a farm to end his days with his wife and children. Amongst others, a neighbouring squire of ancient family calls upon him, and, being anxious to join w.th his own

property certain lands belonging to the merchant, makes believe that he is very desirous to arrange a marriage between his son and the merchant's youngest daughter, Pernette. The merchant is flattered. The squire's son makes love to Pernette, and asks her father's consent to the marriage, which he grants, provided his wife does not object.—(2) Pernette's sisters are very jealous of her advancement, and the mother will only consent to the marriage if Pernette can pick up, grain by grain, from the ground with her tongue a bushel of barley which she scatters.—(3) And, seeing that the marriage does not please his wife and elder daughters, the merchant orders that from that day forward Pernette shall wear nothing but an ass-skin, which he buys for her, thinking in this way to disgust her lover.—(4) Pernette often goes out clad in the ass-skin, and her lover, hearing of it, goes to father, who tells him he is quite willing to keep his promise, but his wife is not, until certain things are accomplished.—(5) Pernette, overhearing, goes to ask father when she may begin the task; he fixes the day. Father and mother watch carefully to see that she does not take two grains at once. But a number of ants come and help her without being seen by her parents.—(6) By this means Pernette marries the man who loves her as she deserves. The *sobriquet* of Peau d'Asne remains with her always.

JAMES DIXON, *Ancient Poems, Ballads, and Songs of the Peasantry of England.* Edited by Robert Bell. London, 1857. Pp. 115-22. **264**

"THE WANDERING YOUNG GENTLEWOMAN, OR CATSKIN."

(1) Rich young squire is disappointed that first child is a girl; tells wife if the next is not a son it shall be outcast. Wife bears daughter, who is sent away and brought up in the country.—(2) Heroine determines to travel about and seek her fortune, since father does not love her. She puts her jewels and rich attire in a bundle, and dons robe of catskins.—(3) She asks at knight's door for night's rest in stable. Lady takes her in to kitchen and gives her food; then sends her to out-house for the night. Here she hides her possessions in the straw, and returns next day to kitchen, and is hired as scullion. Cook befriends her. She is called Catskin.—(4) Mistress's son goes to ball. Catskin asks to go after him, and mistress strikes her with ladle, breaking it in two. Heroine dons fine clothes, goes to ball, dances with young master, and tells him she dwells at the "sign of the broken ladle". She slips home first.—(5) Next night all happens as before. Mistress hits her with skimmer, and she says she lives at "sign of the broken skimmer". Young master returns, finds Catskin in kitchen, and says how much she resembles the ball-beauty.—(6) Third night mistress throws basin of water at heroine, who then goes to ball, and tells young master she comes from the "sign of the basin of water". This time he follows her, sees her enter out-house, vows he will marry her, and, to get his friends' consent, will feign illness.—(7) He takes to his bed, and will have none but Catskin to nurse him. One day his mother

enters, and sees Catskin grandly dressed. Son says he will die unless he marries her.—(8) Parents consent; there is grand wedding.—(9) Meanwhile heroine's father has lost wife and other daughter, and determines to seek pardon of heroine. He comes to her gate dressed as a beggar; tells his name. Heroine receives him kindly, and will let him live with her. Then father says he is only trying her love, for he is rich and can give her large dowry.

[*Note.*—This version of the ancient English ballad has been collated with three copies. In some editions it is called *Catskin's Garland; or, The Wandering young Gentlewoman.* . . . . For some account of it see *Pictorial Book of Ballads*, ii, 153, edited by Mr. J. S. Moore.]

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32 DOBŠINSKÝ, *Prostonárodnie Slovenské povĕsti* (Folk-tales of the Slovacs). Turčansky Sv. Martin (Szent Marton, in Hungary), 1880. Part VIII, pp. 65-84.

"POPELUŠA" (Cinderella; from *popel* = cinder).

(1) King has three daughters; the youngest is the most beautiful. His wife dies; he marries again, loses his kingdom, and becomes forest-ranger.—(2) Stepmother ill-treats girls, and makes father turn them out. Heroine (the youngest) advises taking three balls of thread, in order to find way home. Father leads them into the desert, and abandons them whilst they sleep; but, by means of clue,[1] they return. The same thing is repeated.—(3) On the third occasion, instead of taking thread, the girls strew ashes on the road. Father leaves them sleeping, and meanwhile a violent wind scatters the ashes. Elder sisters abuse heroine for having recommended ashes, on which account they call her Popeluša.—(4) A one-eyed giant falls upon them, binds them, and carries them off. He bids his wife cook the two elder, and fatten Popeluša for his eating. Wife, in making up the fire, omits to remove poker from the stove. She goes out.—(5) Counselled by Popeluša, elder sisters take red-hot poker and thrust it into eye of sleeping giant, thus killing him. They put the giantess into the stove:—(6) Giant's castle is magnificent, for giant was a brigand. Elder sisters deck themselves in gorgeous dresses which they find in castle, and leave only rags for Popeluša. One day they go out to explore the country, leaving heroine in charge of castle. They arrive at large town, where young king announces his intended marriage, and assembles all the girls in kingdom to make choice of bride. Heroine's sisters please him, and stay a whole month with him. Returning to the castle, they do nothing but scold heroine, and take themselves off again to the king.—(7) Meanwhile, in sweeping the castle, heroine finds three golden keys, and enters a room in which there are dresses more beautiful than those worn by sisters. In a second room she finds men's clothes, and in a third a heap of riches.—(8) Her sisters return once more, and then go off again to

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[1] See note 23.

the town; whereupon heroine dons her splendid attire, hies to the town, and is admired of all. Her sisters do not recognise her. King falls in love with Popelušа, who abruptly leaves him and runs home.—(9) Popelušа's visit to town and escapade repeated. This time, in her flight, she loses her shoe.—(10) Young king obeys the command of his father to take to wife whomsoever the shoe will fit. Heroine follows sisters from afar, carrying her clothes in a bundle. Shoe fits nobody. King's son is going about everywhere with it, and encounters Popelušа. He bids her try it. She says it is her own, dresses herself magnificently, and also dresses prince, then goes with him before the king.—(11) They are married. Heroine learns that father is quite near, and fetches him to her castle.

DÖLEN, *Eit Vikublad.* 1870. No. III. 33

"MANDOTTERÉ I GRISEHUSI" (The Man's Daughter in the Pig-sty).

(1) Widower with a daughter marries a sorceress, who ill-treats the girl, drives her out into the pig-sty, and never lets her go to church.—(2) A neighbour takes pity on heroine, and advises her to go three Thursday nights and weep on her mother's grave. On the third Thursday mother appears to heroine, and, hearing how badly she is treated, bids her go three Thursday nights to a little hill on the outskirts of their ground, and knock at it.—(3) Heroine does so. On the third Thursday night an old woman comes out of the hill and invites heroine to come and see her and her husband the next time she is ill-treated, or starved, or not allowed to go to church.—(4) The following Sunday the rest go to church; heroine goes to the hill, gets a silk dress and a horse and saddle, and goes to church. Prince sees her, and wonders who she is and whence she comes. She leaves the church the moment clergyman descends the pulpit, and gets home.—(5) On the second Sunday she gets a silver saddle, and on the third Sunday golden shoes, saddle and bridle.—(6) This time the prince gets so close that he lays hold of one of her shoes as she mounts her horse. He travels about trying the shoe everywhere, and comes at last to stepmother's house. Stepmother cuts off her daughter's toe and heel, but a bird denounces her.—(7) Heroine is in the pig-sty, and the shoe fits her. She asks leave to go and dress herself, knocks at the hill, and returns clad in her last splendid robe.

DOZON, AUGUSTE, *Contes Albanais*, recueillis et traduits par. Paris, 1881. Pp. 41-48. (From Epirus.) 158

"LES SOULIERS."

(1) Dying queen has shoes made to fit her exactly, and makes husband promise to marry after her death whomsoever these shoes fit, be it woman or girl. King's servant can find none who can wear shoes.—(2) One day king's

daughter puts them on; they fit her exactly, and at that moment her father happens to call her. He says he must keep his promise, and will therefore marry her.—(3) Daughter complies, but says he must first have made for her two large candlesticks as tall as herself, and shutting with a screw. King procures them; daughter hides in one; king seeks her in vain; orders candlesticks to be taken out of his sight and sold.—(4) They are taken into next town, put up for sale, and bought by a prince, who keeps them in his own room.[1] Prince is betrothed to a princess. It is his custom to have a dish of various kinds of food taken to his room for him to eat in the night. Whilst he sleeps heroine comes out of candlestick and tastes all the food, then washes her hands, and rubs prince's hands with her own before returning to hiding-place. When prince wakes to take food he notices that it has been touched, and sees soapy water. Next morning he questions servants about food, and tells them to be sure no cat gets into his room. Same thing happens following night.—(5) Next night he only pretends to sleep, and sees heroine eat food. When she comes to rub his hands he says he will marry her because she is so beautiful, although he is already engaged. He marries her without wedding ceremony.—(6) Presently he has to go away for a year to the war, and bids his wife remain always in hiding in his room, and he will order servants to bring food and anything she may require. One day the mother of his *fiancée* visits prince's room and discovers heroine, who has omitted to shut the door. She is very angry with heroine for intruding, and orders servants to take and throw her in a bed of nettles, that she may be stung and inflamed to death.—(7) An old woman chances to come to the spot to pick nettles, succours heroine, and takes her to live with her. Prince returns, and falls ill at not finding wife. He has a fancy for vegetable diet, and it is made known that people may bring vegetables for sale.—(8) Amongst others, the old woman comes, and her herbs are chopped up by heroine, who slips wedding-ring in. Prince finds it, and tells old woman he will call to see her on the morrow. He rummages about in her house, and finds a kneading-trough set up against the wall, and asks what is under it. Old woman says, "Chickens barely hatched; mind you don't crack them". He turns the trough topsy-turvy, and sees his wife.—(9) She relates what has happened, and says how good old woman has been to her. Prince rewards old woman, and goes home with his wife. He tells his prospective mother-in-law that, in consequence of her conduct, he breaks his engagement to her daughter, and proclaims his marriage with heroine.

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34 GENNARO FINAMORE, *Tradizione popolari Abbruzzesi*. Lanciano, 1882. Vol. i, pp. 8-12. No. II. (In dialect as narrated.)

"LA BBRUTTA CENÈRELLE."

(1) Man has one daughter, and, when his wife dies, he marries again. Stepmother is fond of own baby, but ill-treats heroine, whom she calls ugly

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[1] See note 24.

Cinderella.—(2) She sends her to mind cow, giving her distaff full of flax, all to be spun in the day. Heroine cries, "O my cow, what shall I do?" "You spin, whilst I wind," says cow. Next day stepmother gives her double the quantity to spin; cow helps as before. But she is late getting home, and stepmother scolds her. Next day she has still more to spin and wind into skeins. Cow helps, but she is very late home, and stepmother is very angry, and says cow will be killed to-morrow.—(3) Heroine goes that evening to cow, and asks what is to be done now. Cow says, "Tell your father you want cow's paunch. Wash it, and you will find a ball inside. Split this ball, and inside you will find a box. Whenever you need clothes, or anything whatsoever, look inside box and you will find it." Heroine goes to father and asks for paunch, which he promises her. Stepmother asks why she wants it, and she says, "To eat." She washes paunch, and all happens as cow had said.—(4) Stepmother tells heroine she is going to take her daughter, who is now grown up, to festival. Heroine says, "What does that matter to me?" When they have gone, she takes her little box, and asks to be dressed for the festival. Then she goes to church, and kneels down beside stepmother, who says to daughter, "Fetch a chair for this lady." She brings chair, and heroine gives her a ring, then returns home, and says to little box:

"Take these lovely clothes away,
And give me back my rags, I pray."

She sits by the fire. Stepmother and stepsister return, tell her about lady, and show ring. Heroine says, "What's that to me?"—(5) Next Sunday they go to Mass. Heroine gets dress from box, also *quattrini*, which she is to throw to detain pursuers whom prince will send. Stepsister again fetches chair, and heroine gives her another ring. Then she leaves, scattering *quattrini*, which blind prince's servants. She drops a gold shoe, which prince takes home. Stepmother and stepsister again talk to her, and show ring.—(6) Prince tries shoe at every house; it is too loose for one, too tight for another. At last he comes to heroine's home, tries shoe on stepsister, whom it will not fit; then asks if there is not another daughter.—(7) Mother says, "No"; but neighbours tell prince there is another girl there, and the shoe is tried and fits her. Prince goes off without telling anyone.—(8) Stepmother bids heroine get inside tub to clean it. Presently heroine persuades stepsister to take her place, and stepmother boils own daughter by mistake.—(9) Heroine goes to neighbour's house, and prince fetches her thence to be his bride. She is clad like a queen by means of magic box.

Ibid., vol. i, pp. 13-19. No. III. 159

"LU ZÒCCHELE DE LÉGNE."

(1) Man and wife have one daughter. Mother falls ill, and, before dying, tells husband he must marry whomsoever her wedding-ring will fit.—(2) Six months after her death he begins to try the ring: it is too large for some, too

small for others. One day daughter puts it on, and shows father that it fits her exactly. He says he must therefore marry her.—(3) She goes weeping to teacher, who bids her demand from father a dress representing the sun and moon, trimmed with little golden bells. Father despairs of finding such; goes out of the city-gate, and meets a gentleman who asks him why he looks so distressed, and offers to help him if he will, in return, give him his soul. Father agrees to the conditions, and gentleman takes him to a shop whence he bids him take the dress. Heroine is dismayed on receiving it, and goes again to teacher, who bids her next demand a dress representing the sea with fishes. Again father meets merchant outside gates, goes with him to his shop, and gets the very dress. Heroine is still more distressed, and, counselled by teacher, demands a dress representing olive-leaves and olive-berries. Father gets this in the same way as before. Teacher tells heroine there is yet another dress left to ask for. It is wrought of all the stars of heaven. When this is likewise procured for heroine, teacher says she must get a wooden figure which will hold the dresses as well as a person, and will look like an old woman. Father obtains it from the merchant.—(4) The teacher advises heroine to fix her bed that night upon the well, with only a weak cover, so that when father goes in search of her the cover may break, and he may tumble down the well. She does so, and puts her father off by various excuses, until she is safely hidden, with her dresses, in the wooden billet. The father then comes to seek her, and falls into the well.—(5) Disguised in the wooden case, heroine escapes to a wood. King's son is out hunting, and his hounds surround the wooden figure.—(6) Heroine is taken to the palace, as goose-herd, and put in the stable with the geese. When they see her undisguised, they sing:

"Hiss, hiss, hiss!
What a beautiful lady is this!
Just like the moon and the sun is she,
Some nobleman's daughter she seems to me."

Servants hear, and tell king's son of it, and he goes himself to listen.—(7) One night he is going to a *fête*, and, as he passes, tells heroine so. She pretends the matter does not interest her, and he strikes her with his boot. When he has started, she dons the sun-and-moon dress, and goes after him. He dances with her, and asks whence she comes. "From Boot-at-my-head," she replies, and runs off. King's son is vexed that he cannot find out about the lovely stranger.—(8) Next night she goes out with the excuse of taking water for geese. King's son finds her opening a cupboard, and says to her, "I am going to the *fête* to-night." She says, "What is that to me?" and he hits her on the head with the key. Heroine follows him to the *fête*, wearing the dress representing the sea with fishes. He dances with her, and again asks whence she comes. She replies, "From Key-on-my-head." He slips a cornelian [ring] on her finger, and she leaves. King's son is left the more befooled, because he cannot learn who she is.—(9) Next night, he sets a watch to see whence the maiden comes and when she leaves. As he passes, he tells the old woman he is going to the *fête*. She has guessed that the guard

has been placed, and says nothing to him. She puts on her dress, all olives and olive-leaves, and goes to the *fête*. She sees the guard, and drops from her dress a quantity of money. They set to work to pick it up, and don't trouble about her. She enters the *fête*, dances with the king's son, silently, without speaking, and slips away. She drops money for the guards, and so escapes.—(10) King's son, from the "grand passion" he has for her, falls ill, because he has not been able to find out who she is. His mother does not know what to give him to eat. All day he asks for a cake made by her who tends the geese. His mother says, would he eat a cake made by that dirty pig? He answers: "Then make me one yourself." While she is making the cake, the goose-herd comes up and asks for a bit of the paste. After some demur it is given her, and she makes a cake of it, putting into it the cornelian [ring] the king's son had put on her finger. She asks his mother to cook it with her own. Queen complies; and when the cakes are both cooked, she finds that the one made by the gooseherd looks the fairer. She accordingly asks the gooseherd to give it her. The latter answers: "You have given it to me, and now you wish me to return it." Queen begs her to do so, because it looks better, and her son will more readily eat it. At length heroine agrees, but on condition that she shall take it to him herself.—(11) King's son breaks the cake, and finds the cornelian in the middle. He asks his mother: "Who made this cake?" She says she made it herself. He replies: "Mother, this is not your hand. Tell me truly who made it." Then she tells him what has happened. He jumps out of bed, and goes close to where the geese are. And she, while the king's son stood there, wipes her head [*sic*], and the geese begin to say:

"Hiss, hiss, hiss!
What a beautiful lady is this!
Just like the moon and the sun is she,
Some nobleman's daughter she seems to me."

—(12) King's son hearing this, lifts the door from its hinges. Heroine tries to hide herself in the billet of wood. King's son cries, "Stop!" She is frightened to death, and can do nothing. He catches her, lifts her up, calls the priest, and marries her.

Ibid., vol. i, pp. 83-86. No. XVIII. 312[1]

"Lu Rre Sselvagge."

(1) King's youngest daughter is condemned to death at the wish of elder daughters, who are jealous of her beauty.—(2) A general is to take her to the wood of the wild king (*rre sselvaggio*), kill her there, and bring back her garments soaked in her blood. General kills a little dog instead, stains her clothes with its blood, and leaves her in the wood. After a time she falls asleep.—(3) Next morning the son of the wild king finds her when he is out

[1] For abstract of this story see Appendix.

hunting, and takes her to his father, who treats her as a daughter.—(4) One day the bird (*palummèlle*), on the balcony of another king's house hard by, warns her that the wild king is going to eat her. At the suggestion of the wild king, to whom she tells this, she replies next day to the bird that she is going to marry its master.—(5) The bird is angry at this, and its master, wondering what can have upset it, goes to watch unseen the next time the bird is on the balcony. He sees heroine, overhears the dialogue between her and the bird, and sends to the wild king to ask for heroine's hand.—(6) Her father is invited to the wedding, and tells her of the ill-treatment he has received at the hands of his elder daughters.

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217 *Ibid.*, vol. i, pp. 130-32. No. XXVI.

"Lu Scartozze de Sale" (The Screw of Salt).

(1) A king has three daughters. Before starting to the fair, he asks what he shall bring them. Eldest chooses kerchiefs, the second a pair of boots, and the youngest a screw of salt. Elder sisters tell father heroine wants salt to put in his cooking, and for this he drives her from home.—(2) Heroine sets forth disguised as an old woman in an ugly skin, and arrives at a farm-house, where she asks for bread.—(3) She looks so wretched that the mistress offers to engage her to mind poultry in return for her keep. She takes them to pasture, and when she reaches a spot far from the farm she throws off her disguise; and the hens, seeing the lovely girl, begin to sing :—

"Cac-cac-cac'!
What a beautiful lady is here!
Oh, what a moon! Oh, what a sun!
Oh, what a grand lord's daughter!"

Heroine dons disguise again, and kills one of the hens with her stick. That evening she tells mistress that hen died from apoplectic stroke. Same thing happens next day, and she kills another hen.—(4) Mistress begins to suspect, and goes on the morrow to spy. Suddenly king's son appears, and she tells him of the lovely lady she has seen. When prince sees heroine she is wearing disguise, and he says, "Old woman, will you come and work in my kitchen?" Heroine makes excuses, chattering a good deal; but prince insists.—(5) She goes to king's house, and has to stay in room by herself. There is a hole in the room through which anyone could spy. Heroine takes off her skin, stops up the hole with it so as not to be seen, and then begins to do her hair.—(6) Prince comes quietly and steals skin. When heroine misses it she begins to weep. Prince throws open the door and says she is to be his wife.—(7) Heroine wishes her father to be invited to the wedding, and that everything shall be cooked without salt. Father cannot eat the food. Heroine says, "Now you see how nasty food is without salt. That is why I asked you for salt from the fair, and my sisters said it was to spoil the cooking." King embraces her and punishes the two sisters.

Folk-lore Journal, ii, pp. 72-74. Folk-tales from Old Meldrum, Aberdeenshire. 35

(Written down by the mother of Mr. Moir, Rector of the Grammar School, Aberdeen.)

"The Red Calf."

(1) Parents have two daughters. The elder, who is ugly and ill-natured, is their favourite, and they ill-treat heroine, sending her to herd cattle, and giving her only a little porridge and whey.—(2) One day red calf amongst the cattle bids heroine give porridge and whey to dog, then leads her through wood to fine house, where nice dinner is spread for her. This happens every day, and heroine grows bonnier and more beautiful, instead of wasting. So parents spy on her, and see calf take her to feast.—(3) The calf is to be slain; ugly sister is to hold its head, whilst heroine kills it with an axe. Calf comforts heroine, and tells her to bring down the axe on sister's head instead; then jump on calf's back.—(4) In this way heroine escapes. They come to meadow of rushes, and make a coat for her. Then they travel on to king's palace, where Rashin-Coatie is hired as kitchen-maid, and calf is kept too.—(5) At Yule-tide heroine is to stay at home and get dinner ready, whilst all go to church. Calf goes out and gets fine clothes and slippers for heroine, and undertakes to get the dinner. Heroine dons clothes, and before leaving for church says:

> "Ilka peat gar anither burn,
> An ilka spit gar anither turn,
> An ilka pot gar anither play,
> Till I come frae the kirk on gude Yule-day."

Everybody in church admires her, and the prince falls in love, and hurries after her to stop her leaving. She jumps past him, but loses one of her shoes, which he keeps.—(6) Prince will wed whomsoever it fits, and sends servant through all the land to try it, but none can wear it. He comes at length to henwife's house, and her daughter pares her feet and clips her toes till shoe goes on. Prince is very angry at getting wrong girl, but will keep his promise. On the way to kirk a little bird sings:

> "Clippit feet and paret taes is on the saidle set;
> But bonnie feet and braw feet sits in the kitchen neuk."

"What's that?" says the prince. Henwife says he should not heed what a "feel" bird says; but he bids bird sing again.—(7) Then prince turns and rides home, and goes straight to kitchen, where he sees Rashin-Coatie. He knows her at once. The shoe fits her, and he marries her. They build a house for the red calf.

235 M. FRERE, *Old Deccan Days.* Collected from oral tradition (London, 1870.) Pp. 236-45 (2nd edition). (Narrated by Anna Liberata de Souza, *ayah.*)

"SODEWA BAI."

(1) Rajah and Ranee had beautiful daughter, so good that gems fell from her lips when she spoke, whereby father became richest Rajah.—(2) She was born with golden necklace, which contained her soul,[1] so she would die if it were taken off and worn by another.—(3) One day father gave her slippers of gold and gems, of which one fell into jungle below mountain, while she gathered flowers, and was lost, although great reward offered.—(4) Prince Rowjee, when hunting, found it, and his mother advised him to seek its owner.—(5) News reached him about its loss, and his mother advised him to take it to princess, and claim her hand as reward, which was granted.—(6) Rajah gave him leave to visit his own people, taking his wife, and charged him never to let necklace be taken off her.—(7) Rowjee had another wife, whom he married in childhood; she hated Sodewa Bai, but feigned love.—(8) One day Rowjee went a journey, then the first wife went to Sodewa, saw her jewels, and asked why she always wore necklace. Sodewa told her, and the other plotted with servant to steal the necklace, which was done while Sodewa slept, and her spirit fled.—(9) Next morning Rajah and Ranee found her lying cold as marble; full of grief, they put her in a tomb near a tank, and went daily to look at her body, which kept sweet and fair. Rowjee was sorely grieved on his return, so that all thought he would die.—(10) The servant did not wear necklace at night; then Sodewa's soul returned, and she walked to the tank to drink, jewels falling from her as she went.—(11) One day Rowjee, watching, saw these, and stayed to see whence they came, but Sodewa came not.—(12) After two months she bore a son, but as day dawned she died, and the baby wept.—(13) Then Rowjee went to tomb at night, heard child cry, saw door open, and Sodewa carry babe to tank. She heard footsteps and fled to tomb; Rowjee followed; called her by name, then she knew him, and told him of theft of necklace.—(14) He went to palace; summoned servants; saw thief, and sent her to prison.—(15) She told all; then the first wife was imprisoned for life, and Rowjee went to tomb, put necklace on Sodewa, and brought her and the child to palace.

GELDART, REV. E. M., *Folk-lore of Modern Greece*, 1884. Pp. 27-30.

"LITTLE SADDLESLUT."

(See *Von Hahn*, No. 50.)

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[1] See note 25.

A. J. GLINSKI, *Bajarz Polski*.[1] 4 vols., 2nd ed. Wilna, 1862. Vol. iii, pp. 135-49. (A long story, very complete and beautiful.—*Dr. Karlowicz.*) 36

(1) Heroine is driven from home by two elder sisters, because she has buried a horse's head which was lying about abandoned.—(2) She takes service with queen, who has a young son. In her dream heroine hears an oak-tree calling her.—(3) Inside this oak she finds gorgeous attire, and three times puzzles the prince in church.—(4) On the third occasion her shoe is caught in the pitch-trap, and eventually she marries the prince.

GONZENBACH, *Sicilianische Märchen*, aus dem Volksmund gesammelt von Laura Gonzenbach, mit Anmerkungen Reinhold Köhler's, etc. Leipzig, 1870. No. XXXVIII. Vol. i, pp. 261-69. 160

"BETTA PILUSA" (Hairy Betty).

(1) A rich man has an only daughter, who is extremely beautiful. His wife exacts promise on her death-bed that he will only marry someone who can wear her ring.—(2) Daughter, looking over dead mother's jewels, comes across ring, puts it on, and cannot get it off again. Afraid of father's reproof, she winds rag round finger, and tells him she has cut it. He wishes to look; she refuses to let him. He is angry, tears off the rag, and seeing ring on finger, says he must marry her.—(3) She is aghast, and begs leave first to see her father-confessor. He advises her to demand, as condition of marriage, a dress like heaven, with sun, moon, and stars upon it. Father searches in vain for such a dress. At last, at his wit's end, he is pacing along, when a fine gentleman accosts him, and asks why he hangs his head, and, learning the reason, undertakes to procure dress for him. After short time the stranger, who is the devil, returns with it. Daughter is terrified on receiving dress, and says she must once more visit father-confessor. He bids her demand dress like the sea, having all marine flowers and fishes upon it. Father fails to find such. At last seeks aid of devil, who procures dress. Daughter is next advised to demand a dress with all the animals and plants of the earth upon it. This father obtains at once from the devil. Father-confessor tells her to ask now for dress of grey pigskin. This also is supplied by the devil. Then she asks for two measures of pearls and precious stones, and, having these, resolves to fly.—(4) She makes a bundle of the magic gifts, then fills a basin with water, and puts two doves in it. Father knocks at her door, and she says she is washing herself. Then she

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[1] Although called Polish, the above is really a collection of White Ruthenian tales, narrated in the Polish language.

puts on pigskin, and escapes in the twilight, through a back door. Father waits for her, and, listening at door, hears doves splashing in the water, and thinks she is still washing. At last, losing patience, he bursts into the room, to find no one there.—(5) Meanwhile heroine reaches forest, and the king's son, who is hunting, is about to shoot the curious grey-skinned animal, when she calls out. He is amazed, and in the name of God would know who she is. Heroine says she is a baptised soul, and is called Hairy Betty. Prince takes her to castle, where she elects to live in hen-house. She tends the poultry, and prince comes daily to talk with her, and bring her dainty morsels.—(6) One day he tells her he is soon going to be married, and there will be three days' festival. He invites her to ball that night, but she declines. But when evening arrives, she throws off pigskin, washes herself, and wishes for a lady's-maid; for, having the magic dresses in her possession, she has only to wish for anything, and she has it.[1] Accordingly lady's-maid, appears instantly to dress her in the first magic dress, and adorn her with mother's jewels. Heroine now wishes for carriage and liveried servants, and goes to ball. Prince forsakes his bride, and dances the whole evening with lovely stranger. He gives her a gold pin. She escapes at end of the dance, and he bids servants follow carriage and see where she goes. She scatters so many pearls and jewels, that servants are blinded. She hastens to hen-house, and resumes disguise. Prince comes to tell her about the beauty at ball whom she has missed seeing. She says she has preferred being asleep.—(7) Next day he invites her again to ball. She says he should not make fun of her. But in the evening she goes as before, wearing second magic dress, and prince gives her a gold watch. His bride is very angry. Servants again fail to track her, being blinded by the jewels she throws.—(8) Next morning prince tells heroine there is one more ball, and he must discover this time who lovely stranger is. He says servants will lose their heads if they fail to follow her. All happens as before; heroine wears third dress; bride is very jealous, for prince dances only with the stranger, and gives her a costly ring. Servants are baffled as before.—(9) Heroine dons disguise over ball-dress. Servants kneel to plead for pardon. Prince goes to tell Betty, who says he is not to plague her with his lovely ladies. He is very despairing. Next morning, when cook is making bread for the royal table, heroine begs a little dough to make loaf for herself. To be rid of her, cook at last gives it.—(10) Heroine puts gold pin in her loaf, which she persuades cook to place in oven. Presently cook finds all the bread burnt, except the little white loaf that Betty has made. He begs for this to set before the king, who finding ring in it, sends for cook, and asks who made the beautiful bread. Cook says he did. King does not believe it, but is silent. Next morning the same thing happens, and Betty's loaf gets taken to king, who finds gold watch inside. Cook again declares he made it. Third day heroine puts ring in loaf, and king, who expected to find it, tells cook he will lose his place if he does not tell truth.—(11) Cook confesses all, and Betty is sent for. Prince shuts all the doors, then tells heroine what he has found in the bread;

[1] See note 19.

that he knows she is not what she makes believe, and begs her to say who she really is. Heroine replies that she is Hairy Betty, and does not know what he means. Prince says if she does not tell him she shall be beheaded. Then she throws off the pigskin. He embraces her, and says she must marry him. He calls his mother, who rejoices to see his spirits restored.—(12) Grand wedding is arranged, and the other bride has to return home.

[*Note.*—In another version, instead of pigskin dress, heroine has a wooden case with limbs. During her life in the forest, this gets grown all over with moss, and at the king's court she passes for some talking wild beast.]

TEMISTOCLE GRADI, *Saggio di letture varie per i Giovani.* Torino, 1865. Pp. 141-57. Story No. IV. (From Siena.) **281**

"L'ISABELLUCCIA."

(1) A poor man, left widower with an only child called Isabelluccia, engages woman named Agheta to bring her up and teach her all she should know. She does her work well, and is good to the child, but with ulterior aims in view. She is a widow, and has a daughter named Mariotto, whom certain uncles are keeping out of charity; she designs to marry widower, and to have her own daughter with her. She induces Isabelluccia to beg of father to marry Agheta, and after a time he does so. Then she makes Isabelluccia ask father to receive her daughter. For long he will not consent to this, but at length yields when wife pretends to be sad and ill.—(2) Stepmother now makes heroine do all the work of the house; she submits uncomplainingly. One day she gives her a basket of fish to clean and cook. A red-and-gold fish slips out of her hand into the sink just as she is about to use the knife. In despair she tries to get it out, fearing stepmother's anger. Fish peeps through the hole, and tells her it is useless to grieve; she had better take the pomegranate which he throws her, and when in need go to the sea-shore and say:—

"Rise, little fish, from the azure sea,
Rise, little fish, and succour me;
Red-and-gold fish, to thee I cry,
Come to me, come to me, or I die."

Heroine is very ill-treated that same day, but soon forgets it, and goes on to terrace to eat pomegranate. She is raising it to her lips, when it slips through her hand, and falls into the garden which adjoins that of the king.—(3) Next morning there is a pomegranate-tree where it fell, laden with yellow and red fruit. King passing by, and seeing tree, asks by whom it was planted, and when. None can tell him. He gives orders for some of the fruit to be picked, but when anyone approaches the tree it grows visibly, and it is impossible to pick even a leaf. Amazed, king calls his council, and, after much discussion, old man affirms that tree is grown by enchantment, and its fruit can only be picked by one destined to marry king. King commands all girls to appear before him; not one is able to touch a branch of tree. Mariotto comes,

amongst others, and falls from ladder. King begins to suspect that all the girls cannot have come, and sends round to search every house.—(4) In this way they find heroine, whom jealous stepmother had hidden. Tree allows her to pick all its fruit, and she is recognised by king and the whole assembly as destined bride. Stepmother is constrained to prepare her outfit, but provides the same for Mariotto as well. On wedding day, the ring having been given, king enters first carriage, and the three ladies follow in second; for stepmother has obtained permission to go and live with heroine, and secretly brings Mariotto with her.—(5) They pass through wood; stepmother and Mariotto tear out heroine's eyes, and throw her under carriage. When they alight at palace, king says Mariotto is not his bride, but is at length obliged to accept her as such, for his court think he must be mistaken.—(6) After wandering many days, heroine comes near to village, and exchanges her robes and jewels for the clothes of a young girl who is minding sheep, and who afterwards conducts her to sea-shore. Heroine repeats verse taught her by fish, who now comes and bids her go to neighbouring city (where Mariotto, who is pregnant, is living) and sell the apricots, of which fish gives her a basketful. Stepmother will come out to buy some, and she must only let her have them in exchange for one eye. Heroine obtains her eye in this way, and fish replaces it in orbit. Then she goes and sells figs for the other eye, and is now more lovely than ever. Fish bids her go to an old furniture-shop, where she can get an old woman's skin, put it on, and then ask for lodging in the palace out of charity. Once there her own heart will tell her how to act. Heroine wishes to recompense fish. He gives her a sword to cut off his head; she faints at the thought. On recovering, sees handsome youth beside her, who says: "I am the fish, but have now regained human form. They wanted me to wed one when I had plighted troth to another, and because I refused I was changed to a fish. The spell could only be removed through a girl fainting because of me." He gives her a magic wand, and vanishes.—(7) Heroine finds and dons the old woman-skin, then goes to palace, but cannot get admittance. King hearing sounds of grief, comes on the scene, and gives orders for old woman to be admitted and lodged in a small hole. She ingratiates herself with the servants, all of whom like to pass their time in her company. One day the king himself spends a long time talking to her, till a groom comes to remind him it is time to go to fête. On taking leave, he asks old woman if she will go with him. She makes some ludicrous exclamation, and king goes off laughing.—(8) Left alone, heroine doffs disguise, commands carriage, horses, and servants, a splendid dress, and goes to fête, where she is the most admired of all. King falls in love with her, but seeks in vain to accompany her home. Evening after, king visits old woman again, and can talk of nothing but the lovely girl. "Shame on you, your Majesty! Haven't you got a wife?" "Silence, old woman! If you only knew! My wife was just like the girl I saw last night; but by some means she got exchanged, although they say I am mistaken. . . . Ah, if you knew all you would pity me!" For several nights he continues to talk about the lovely stranger.—(9) One evening he is in good spirits, hoping he will see her again, as he is going to a fête. He asks old woman if she will come too.

"Time will show," she says. Then she gets out of skin, and goes as before to fête. As soon as king sees her, he orders servants not to take their eyes off her, but to find out where she lives. He passes all the evening with her, and finally gives her a handsome ring. She enters carriage, and is off. Servants cannot see where she goes, for thick mist rises behind her.—(10) King falls ill; eats nothing for several days, then asks for some sop. Old woman is on the alert, hearing this, and insists on making the sop herself, though all disapprove. When it is ready, she hides the ring under the bits of bread. King feels something between his teeth; spits it out for fear of being poisoned; finds it is the ring; asks who made sop.—(11) Old woman is fetched. King wants to ask a thousand questions, but she stops him by letting fall the skin and showing herself in all her beauty. She tells her story. King assembles council, explains the facts, presents his new bride, and asks what punishment shall be meted to stepmother and Mariotto. Heroine urges that they shall receive none beyond being driven thence.—(12) But court advise retaliation. That his scorn at the wickedness of the two women may be known to all, their eyes are torn out by king himself.

GRIMM, *Household Tales*. Translated by Margaret Hunt. London, 1884. Vol. i, pp. 93-100. No. XXI. (From Hesse.) 37

"ASCHENPUTTEL."[1]

(1) Rich man's wife, before dying, bids her only daughter be good; God will protect her; she will be always near her. Maiden goes daily and weeps at mother's grave; her father soon takes another wife.—(2) She brings with her two daughters, fair-faced, but evil-natured, who persecute the stepdaughter, and dress her in an old gown and wooden shoes. She is made to do the kitchen-work, while stepsisters tease her, emptying peas and lentils into the ashes for her to pick out again. As she sleeps on hearth and looks always grimy, she is called Cinderella.—(3) One day father asks stepdaughters what he shall bring them from fair. "Beautiful dresses," says one. "Pearls and jewels," says the second. Cinderella, being asked, begs for the first branch which knocks against his hat on way home. Father brings gifts, and for Cinderella a branch of hazel.—(4) She plants it on mother's grave, watering it with tears. It grows to a tree; thrice a day she sits beneath it, and a little white bird perches on branches and brings down whatever she wishes.—(5) King appoints three days' festival, to which all beautiful girls are invited, that his son may choose a bride. Stepsisters go and order Cinderella to dress them. She begs stepmother to let her go too.—(6) They mock at her dirty clothes; stepmother empties dish of lentils into the ashes, saying she shall go if she has picked them out in two hours. Cinderella goes to garden, calls pigeons, turtle-doves, and all birds to help her put "the good into the pot, the bad into the crop". Two white pigeons, followed by turtledoves and

[1] See note 26.

other birds, come and collect all the good grain on a dish.—(7) They fly off again; Cinderella takes dish to stepmother, who forbids her going to ball because she has not fine clothes, and cannot dance. Cinderella weeps; stepmother says if in one hour she can pick two dishes of lentils out of ashes she shall go. Cinderella again calls birds, who perform the task for her. Stepmother still forbids her going, and hastens to ball with her daughters.—(8) Cinderella goes to her mother's grave, and cries:

"Shiver and quiver little tree;
Silver and gold throw down over me."

Bird throws a gold and silver dress down to her, and slippers embroidered with silk and silver. These she dons, and goes to ball.—(9) Stepmother and stepsisters think her beautiful foreign princess; prince will dance with no one else, and would escort her home.—(10) To escape from him she springs into pigeon-house. Prince tells her father that stranger maiden is in pigeon-house, and he wonders whether it is Cinderella. Pigeon-house is hewn to pieces; no one is inside.—(11) For Cinderella has jumped down, run to hazel-tree, laid her clothes on grave for bird to take away, and, when parents and stepsisters return home, is sitting among the ashes in her old gown.—(12) Next day, when they go to ball, she goes to hazel-tree, and asks, as before, for apparel. Bird throws down more beautiful dress, and, when she appears at ball, prince wonders at her beauty, dances with her, and again wants to escort her home.—(13) But she slips from him into garden, and clambers up pear-tree. Her father is told this, and, wondering whether it be Cinderella, he cuts tree down; but no one is on it.—(14) For, having jumped down and returned her dress to bird, Cinderella dons her old grey gown, and sits amongst the ashes.—(15) The third day she gets a still more magnificent dress and golden slippers from bird, and astonishes everybody at ball.—(16) Prince is so anxious to follow her home that he has staircase smeared with pitch, and, when she runs down it, her left slipper is dragged off.—(17) Prince picks it up, and next day takes it to Cinderella's father, declaring he will wed none whom it does not fit.—(18) Elder stepsister tries it on; cannot get her big toe into it; mother makes her cut off big toe, force her foot into shoe, and go out to prince.—(19) He rides away with her; but, as they pass grave, two pigeons, sitting on hazel-tree, cry:

"Turn and peep, turn and peep,
There's blood within the shoe,
The shoe it is too small for her,
The true bride waits for you."

(20) Prince sees blood streaming from her foot, takes her back and tells other sister to try on shoe.—(21) She finds her heel too large, cuts a bit off, and forces shoe on.—(22) Prince rides off with her; hears pigeons cry out same verse; sees her foot bleeds, and takes her back to father, asking if he has no other daughter.—(23) "Only the little stunted kitchen-wench." Stepmother says she is much too dirty to show herself. Prince will see her; having washed hands and face, Cinderella appears, receives golden slipper from him,

and slips it on her foot in place of wooden one. Prince recognises maiden who danced with him, and cries, "This is the true bride."—(24) Stepmother and stepsisters are furious, but he rides away with Cinderella. As they pass hazel-tree two white doves cry :

"Turn and peep, turn and peep,
No blood is in the shoe ;
The shoe is not too small for her,
The true bride rides with you."

They fly down and perch on Cinderella's shoulders, and remain there.—(25) When wedding is celebrated, stepsisters seek favour with Cinderella. As the betrothed couple go to church, elder stepsister is on right side, younger on left, and pigeons peck out one eye of each. Returning, stepsisters change sides, and pigeons peck out other eye of each. Thus blindness is their punishment henceforth.

Ibid., vol. i, pp. 277-82. Tale No. LXV. (From Hesse and Paderborn.) 161

"ALLERLEIRAUH."[1]

(1) King's wife, whose beauty is unrivalled, exacts promise on her death-bed that king will only marry a woman with golden hair and beauty equal to hers. For long after her death king cannot be comforted. Councillors urge him to marry again, and messengers are sent to seek for bride. None is found sufficiently beautiful.—(2) King's daughter exactly resembles her mother. Perceiving this, king resolves to wed her.—(3) To hinder him, daughter demands first three dresses, like the sun, the moon, and the stars, besides a mantle of a thousand different kinds of fur ; every kind of animal must contribute towards it. She thinks to have asked an impossibility, but maidens weave the dresses, and huntsmen procure one thousand kinds of fur for mantle.—(4) King shows mantle, and fixes wedding for the morrow. Daughter resolves to escape. Whilst all sleep, she takes from her treasures gold ring, gold spinning-wheel, and gold reel. Puts three dresses into nut-shell, dons fur mantle, and blackens face and hands. Walking all night, she reaches forest, and rests in hollow tree.—(5) Sleeps till full day, when king who owns forest comes by hunting. Hounds bark round tree, and king bids huntsmen see what wild beast is hidden there. Huntsmen marvel at its strange fur, and king bids them take it alive, and fasten it to carriage. At huntsmen's touch, heroine awakes full of terror ; cries that she is poor child deserted by parents, and begs for pity.—(6) She is taken to palace to be kitchen-maid. A dark closet is given her to live in, and dirty work to do. She is called Allerleirauh.—(7) One day, when feast is held in palace, cook

[1] See note 27.

consents to her going for half-an-hour to look on. Allerleirauh takes lamp into her den, puts off fur mantle, washes herself, and appears among guests in golden dress. King dances with her, and is in love with her. She vanishes at end of dance, and guards are questioned about her in vain. Allerleirauh resumes disguise, and returns to kitchen.—(8) Cook goes to look on at ball, and bids her meanwhile make soup for king. Allerleirauh puts gold ring into it. King enjoys soup; is astonished to find ring, and summons cook, who scolds Allerleirauh, thinking king is about to complain. King asks who made soup, which was so much better than usual. Cook confesses truth, and Allerleirauh is fetched. She tells king she is an orphan, and good for nothing, and knows naught of ring.—(9) After awhile there is another festival. Allerleirauh begs leave to look on, and appears at ball in silver dress. King rejoices to see her again, dances with her, but fails to mark her disappearing.—(10) She returns to kitchen in fur dress and makes soup, hiding little gold spinning-wheel in it. King praises soup, and sends for cook, who again acknowledges who made it. Allerleirauh is fetched, says she is only good for having boots thrown at her, and denies all knowledge of spinning-wheel.—(11) Third festival is held, all happening as before. King dances with Allerleirauh, now wearing star-dress, and contrives, unnoticed, to slip ring on her finger. At close of dance, prolonged at his order, he tries to detain her, but she breaks away and vanishes.—(12) Having been absent more than half-an-hour, Allerleirauh has only time to fling mantle over ball-dress, and, in her haste, omits to blacken one finger. She makes soup and puts in gold reel, on finding which king summons her, and espies the white finger with his ring on it.—(13) He grasps her hand; in the struggle, fur mantle opens and discloses star-dress. King tears off mantle, and sees lovely golden hair, and, beneath the soot, a heavenly face. King marries her.

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236 *Ibid.*, vol. ii, pp. 169-76. No. 130. (From Upper Lusatia. Taken from Büsching's *Wöchentliche Nachrichten*, ii, 17-26.)

"ONE-EYE, TWO-EYES, AND THREE-EYES."[1]

(1) Woman has three daughters, eldest called "One-eye", having only one eye in middle of forehead; second, "Two-eyes"; youngest, "Three-eyes", whose third eye is in the middle of forehead. Two-eyes is hated by mother and sisters for being like other people. They ill-treat her, give her old clothes, and, for food, their leavings. Two-eyes goes to field to tend goat, and cries from hunger till two streams run down from her eyes.—(2) Looks up and sees wise woman, who, learning why she weeps, bids her dry her eyes and say to goat:

"Bleat, my little goat, bleat,
Cover the table with something to eat."

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[1] See note 28.

Then a well-spread table will appear with delicious food, which she shall eat, and then say:

"Bleat, bleat, my little goat, I pray,
And take the table quite away."

Then the table will vanish. Wise woman departs, and heroine does as bidden, and, after saying grace, enjoys feast. In the evening she takes goat home, and finds small earthenware dish with food sisters have left her; but she does not touch it. Next day she goes with goat, leaving untouched the scraps of bread offered her.—(3) First and second time she does this no notice is taken, but presently sisters suspect she has other food-supply, and One-eye goes to field to spy on her. Heroine sings:

"One-eye, wakest thou?
One-eye, sleepest thou?"

till One-eye falls asleep. Then heroine works the food-charm as before. She afterwards wakes One-eye, taunts her with sleeping instead of minding goat, and they return together. Heroine again leaves food untouched, and One-eye confesses to mother that she fell asleep, and failed to discover anything. Next day mother sends Three-eyes with heroine. They sit down, and heroine sings:

"Three-eyes, are you waking?"

and, instead of singing:

"Three-eyes, are you sleeping?"

she adds by mistake:

"Two-eyes, are you sleeping?"

So only two eyes really sleep, the third pretends, and watches whilst heroine uses her charm.—(4) They return home, and when mother hears Three-eyes' story, she fetches butcher's knife and kills goat. Two-eyes goes to field, weeping bitterly. Wise woman appears, and bids her ask for entrails of slaughtered goat, and bury them in front of house. Heroine does so. Next morning a tree, with leaves of silver and fruit of gold,[1] stands before house-door.—(5) Mother bids One-eye climb to gather fruit, but just as One-eye is about to get hold of golden apple, the branch escapes from her hand, and she tries in vain. Same thing happens to Three-eyes. Two-eyes wants to try; sisters object, but she climbs up, and golden apples come to her hand, and she brings down an apronful. Mother takes them from her, and envious sisters treat her more harshly than ever.—(5) Once, as they are all standing by tree, a young knight comes up. Sisters hastily hide heroine under empty barre, and push gathered golden apples under too. Knight stops to admire tree, asks to whom it belongs, and promises to grant any wish to one who can bestow a branch on him. One-eye and Three-eyes say tree is theirs, but fail to pluck branch, which keeps moving away from their hands. Knight doubts tree being theirs, and, whilst he is speaking, heroine rolls two golden apples from

[1] See note 29.

under barrel to his feet. Knight wonders whence they come, and sisters at length tell him of Two-eyes. Knight calls her forth, admires her beauty, and begs branch of tree, which she picks quite easily. Knight asks what he shall grant her for it, and she begs to be taken away from such want and misery.—(6) So he carries her to his castle, gives her beautiful clothes, and marries her. Sisters are very envious, but expect, at least, to retain tree. But next morning tree has vanished; and heroine finds it has followed her. She lives long in happiness.—(7) One day two poor women come to castle begging; heroine recognises her sisters, welcomes them and cares for them, and they repent their ill-treatment of her.

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218 *Ibid.*, vol. ii, pp. 282-91. No. 179. (From a story by Andreas Schumacher, in Vienna.)

"THE GOOSE-GIRL AT THE WELL."

(1) King asks daughters how much they love him. Eldest says, "As much as sweetest sugar"; second, "As my prettiest dress." Youngest daughter says, "I love my father like salt." King is furious, and says, "Your love shall be repaid with salt." Dividing kingdom between two elder daughters, he binds sack of salt on back of youngest, and bids two servants lead her into forest. Her tears strew the road with pearls.[1] King afterwards repents, but searches for her in vain.—(2) Heroine is found by old woman, who takes her as gooseherd and gives her old woman's skin as disguise.—(3) One day a nobleman wandering in forest sees old woman cutting grass for geese, and wonders how she can carry such a load as well as two baskets of apples and pears. Takes compassion on her, and offers to carry bundle of grass, but she loads him with baskets as well, and he is overburdened. Her taunts make him persevere, but he is quite exhausted after toiling up hill, while she seems to grow more nimble, and finally springs on top of bundle, and goads him on with stinging-nettles. He nearly drops on reaching old woman's house. Geese run to meet her, and behind them follows a hideous old wench who addresses old woman as mother, and hears how gentleman has borne her burden. Old woman bids him rest.—(4) He sleeps under apple-tree till she awakens him, says he cannot stay longer, and gives him little book cut out of single emerald which will bring him good fortune. He thanks her, and sets off, wandering three days before he can get out of wilderness. He then reaches a royal palace, and lays emerald-book at feet of queen. She opens it, and falls as though dead. He is seized by king's servants to be led to prison, but queen revives and orders his release, then discloses to him privately that book contains pearls just like those that used to fall from her youngest daughter's eyes. Nobleman tells how he came by pearl, and king and queen resolve to seek out old woman and hear news of daughter.—(5) Heroine goes to well by moonlight to wash herself. Takes off skin, dips it in water, and

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[1] See note 30.

lays it on grass to dry. Meanwhile she sits weeping, and her golden hair falls round her like mantle. She hears rustling of boughs in a neighbouring tree, and instantly slips into skin and vanishes. Trembling with alarm, she reaches threshold, where old woman meets her, and says she knows what has happened, that the time is up and they can no longer remain together. Heroine is dismayed, fearing to be cast off. Old woman sets to work to sweep house, and bids heroine go to her room, take off skin, and put on silk gown in which old woman found her, then wait till she is called. Meanwhile nobleman has wandered away from king and queen, and is resting for the night in a tree, when he sees heroine take off skin and bathe. When she is startled by noise of branches and flies off, he rushes in pursuit, but misses her and falls in with king and queen.—(6) They reach house together, and find old woman spinning. She bids them enter, and, after reproving parents for unjust expulsion of daughter, calls heroine, who appears clad like princess. King bemoans having given away kingdom and having nothing for youngest daughter. Old woman says the tears she has wept for her parents are precious pearls. These and the little house are heroine's reward for her services as goose-girl. Saying which, old woman vanishes, and the house is suddenly transformed into palace.

O. L. GRÖNBORG, *Optegnelser på Vendelbomål.* Kobenhavn, 1884. 38

P. 96. No. VI. (Oral; written down in the dialect of North Jutland.)

"STIFDATTEREN" (The Stepdaughter).

(1) Heroine's father marries a widow with two wicked daughters. Heroine is cruelly treated, dressed in stepsisters' cast-off clothes, and made to live in the kitchen amongst the dirt and ashes.—(2) She goes every Sunday evening to mother's grave, and weeps, saying there is none to whom she can confide her sorrow. Mother is moved in her grave[1]; arises and comforts her, promises a happy future, and bids her ask leave to go to church next Sunday. If this be denied her, she must go to little service-tree[2] (*Sorbus aucuparia*) in garden, knock at it thrice, and say, "Open my store; I am going to church." (3) Next Sunday, permission to go to church being denied her, heroine does as bidden by mother. The tree opens, and out drives a golden chariot-and-four, with men-servants; and there is a silk dress for her, and gold shoes. She steps into the chariot. They throw a bagful of mist before them and a bagful of mist behind them, that none may see whence they come or whither they go, and they hie to church. Heroine goes to stepmother's pew. To make room for her, stepsisters are squeezed up against the wall till they gape. Service over, heroine

[1] Crying dead persons to life was once a common superstition in Jutland. Traces of it are found in ballads and sagas.

[2] Few trees are found in the severe climate of North Jutland. Hence this is probably a service-tree; though the word also denotes a witch-tree.

hastens to carriage; a bagful of mist is thrown before and behind, and she vanishes. Stepmother returns, boasting of her luck that the strange princess, discerning what kind of people she was amongst, should have sat down beside her and her daughters. Stepmother tries in vain to learn anything of unknown beauty.—(4) Next Sunday church is crowded. King's son is there too, wanting to see beautiful princess, of whom everybody has been talking. Everything happens as on first Sunday. Prince rushes out, but all he sees is something like the long beam of a shooting-star through dense mist.—(5) He is "elfshot"[1] (bewitched) by the lovely girl, who next Sunday appears again like a shooting-star, and hurries away as before after service. King's son pursues her, and puts his foot on one of her gold shoes, which she is obliged to leave behind as she vanishes, like a shooting-star, into mist.—(6) He proclaims that he will wed whomsoever the shoe fits. All the girls try it on, some cutting heel and some toe. But on the churchyard-gate sits a crow, cawing:

> "Cut heel and cut toe!
> In the ashes sits the girl who has worn the golden shoe!"

(7) At last heroine, in her chariot, arrives through the mist like a shooting-star, and puts her foot into the golden shoe, which fits it exactly. King's son steps into her chariot, and they drive to the palace. The wedding festivities last for fifteen days. Stepsisters are yellow and grey with vexation; and, since they cry their eyes red, nobody cares to court them.

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283 S. GRUNDTVIG, *Gamle danske Minder i Folkemunde.* Copenhagen, 1857. II, p. 24. (Narrated by a farmer's wife in Thy, a district of Jutland.)

"GULDTÆRNING" (Gold-dice).

(1) King has three daughters; the youngest named Guldtærning. War breaks out, and he conceals them in a mound, giving them victuals for seven years. The king is slain, the princesses are forgotten. After they have eaten the dog and cat the two elder die of hunger, and heroine tries to dig a way out. At last she makes a hole large enough to look through, catches a mouse, which she skins and eats, and finally succeeds in getting out.—(2) A new king dwells in her father's castle, where she gets employed, first as goose-herd, then as cook.—(3) King is to marry a princess whom he has never seen, and who is very ugly. She gives birth to a son on the wedding-day, and sends heroine to church in her stead, strictly enjoining her to say no word

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[1] "Elfshot" is used of a very sudden love. Many sagas tell of elves enticing young men into their fairy revels.

going or coming. The horse knows her instantly and bows to her. She murmurs :

"Bow not to me,
Dear Black, my steed,
The last maid that rode thee
Was I indeed."

To prince's question she replies that she said nothing. They pass a bridge. She says :

"This bridge was built firm by my father, they say,
Not to tremble on Guldtærning's wedding-day."

Again prince asks what she said. A raven flies past them. She says :

"The raven black o'erhead is flying ;
The bride in the oven-hole[1] is lying,
She bears a son, there's no denying !"

Same question and same reply. Heroine descries the mouse-skin fastened to a stick, and whispers :

"Ah ! the grey mouse still is there,
These little fingers skinned it bare ;
If only less cruel had been my need,
I would rather have died than have done this deed."

Same question, same answer. At church prince gives her one of his gloves, saying it must be returned by the hand that received it. Then they are married, and heroine returns and exchanges dresses again with betrothed princess.—(4) Feeling ill, the latter wishes to go to bed. Prince, suspicious of something wrong, will not allow her to do so till she has repeated what was said to the horse. She does not remember, but will ask Guldtærning ; goes and gives her a box on the ear. Guldtærning tells her, and the same thing happens with respect to the bridge, the raven, and the hill.—(5) Finally the prince demands the glove. Heroine will not give this up, but stretches out her hand from beneath the princess's cloak. Prince holds her fast, exclaiming, "Here is my true bride !"—(6) Princess is sentenced to death for the deception ; and prince and heroine live happily together.

Ibid., ii, 157. (From Vensyssel, a district in Jutland. Narrated by a field labourer.) 284

"PRINSESSEN PÅ ÖEN" (The Princess on the Island).

(1) King of England has a son, who, seeing picture of Danish princess, falls in love with her. Father approves his choice, saying, "When Denmark and England agree, no power on earth can master them." King of Denmark will

[1] Just in front of the oven-mouth there is a square hole, like a tomb, into which fire and embers are raked from the oven when heated ready for baking. This is called the oven-hole, or oven-grave.—*Feilberg*.

not give up his daughter, and war between the kings ensues.—(2) Prince enters Danish capital; the king sends his daughter to a distant island, with seven maids, a little dog, and victuals for seven years. Here she is strictly immured in a castle. Danish king falls in battle; the capital is taken by English prince, who walks through all the rooms in the castle.—(3) In one he finds an ebony loom bearing an unfinished web, into which are woven birds, fishes, and all kinds of beasts. Having vainly sought everywhere for the Danish princess, he proclaims that whosoever can finish the web shall be his bride. A certain duke has a very clever daughter who tries, but in vain, to finish the web; it is too cunningly wrought.—(4) In the meantime heroine and her maids, having consumed the victuals, try to break their way out of castle. One of the maids proposes that the rest should kill and eat her, as she cares not to live; and so in turn do all the seven. Only heroine is left, and when she has eaten the dog she catches mice for food, and hangs their skins on strings. At length she gets out, signals to a distant ship by waving a blanket, is taken on board and brought to father's country.—(5) Here she doffs her rank dresses and, clad in rags, seeks employment as scullery-maid at the castle. She sometimes has to carry water for washing into the room where the loom is. Duke's daughter tells her she never knew such a difficult piece of work. Heroine says she believes she could finish it, and is allowed to try. She begins by remaking the whole, and, after a few days, duke's daughter sends word to prince that the web is finished. Though doubting her truthfulness, he is obliged to marry her.—(6) Heroine's horse Blanke has grown wild and unmanageable during the seven years. The bride is to ride it to church. Duke's daughter is afraid, and offers heroine 100 dollars to wear bridal dress and go to church in her stead. So it happens. Crossing the bridge, heroine says:

> "Bridge, do not crack or break with me,
> The king, my father, builded thee."

And to the dog:

> "Nay, you should not bark at me,
> The king, my father, petted thee."

Mounting the walls, she says:

> "Swimming 'neath these walls of green
> Lovely fishes may be seen.
> As naught could be had for my red gold, my dower,
> The seven maids and the dog I was forced to devour."

Prince asks what she said. "Nothing at all." She sees in the distance the island where she had been immured, and says:

> "See hanging there the mouse-skins grey
> Which these small hands of mine did flay;
> If hunger did not drive me to it,
> Far rather would I die than do it."

Same question from prince; same reply. They go up to the horse. It is restive, and kicks. Heroine says:

"Bow to me, Blanke, my steed,
The last maid that rode thee
Was I indeed."

Instantly the horse kneels down. The prince discovers who the lady is who rides beside him. At the church he pulls off his gold gloves and gives them to heroine, who must swear to return them to him and to none other. Then they are married and return home.—(7) Heroine and duke's daughter exchange dresses again. Bride has to ask chambermaid for the words she must repeat to prince, who at last demands the gloves. Heroine will not give them up, but consents to go into bedchamber, where the light is put out.—(8) She puts out her hand and prince holds her fast, and dismisses duke's daughter and sends her home. Prince marries heroine.[1]

Ibid. Story No. VII. Pp. 30-35. **162**

"Den lille Röde Ko" (The little Red Cow).

(1) A certain king lost his wife. His daughter put on her mother's dress, and appeared before the king, who was so struck by her likeness to his dead wife, that he fell in love with her, and wanted to marry her.—(2) The girl was so horrified at the proposal, that she ran away from home, and met a little red cow. The cow asked her why she was weeping so bitterly, and the girl told everything. The cow carried her to another kingdom, hid herself in a sand-pit, telling the princess to go to the royal palace hard by, and hire herself as kitchen-maid.—(3) The princess did so. She had to attend upon the king, who sent her away on account of her ugly appearance.—(4) One Sunday they all went to church. The princess was told to stop at home and cook the dinner. Instead of doing this, she ran to the sand-pit, and, assisted by the cow, got a beautiful dress, put it on, and went to church. The king and the whole congregation were surprised at her beauty. Before the service was over, she ran back to the sand-pit, put on her usual dress, and returned to the castle. The dinner was found ready.—(5) The following Sunday she did the same thing.—(6) The third Sunday the princess lost one of her gold shoes. The king, wishing to find her, ordered all the young girls to try the shoe on, but it would not fit any of them. At last they sent for the scullery-maid, and the shoe fitted her to perfection.—(7) The king married her. The little red cow was an enchanted princess.

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[1] See note 31.

163 PROF. S. GRUNDTVIG'S Unpublished Collection. (From Vensyssel, Jutland. Written down by Mr. N. Christensen, student.)

"PUSSEL I SKINDKJOLEN" (Pussel in the Skin-dress).

(1) Queen dies. King wants to marry his own daughter, who demands first three dresses: one like the flowers of the field; one like gold and diamonds; and one like the sun, moon, and stars.—(2) During king's absence, she sews up a skin dress for herself, and when he returns and gives her the three dresses, she makes her escape.—(3) She takes a situation as kitchen-maid in the castle; goes thrice to church in her magnificent dresses.—(4) The last time king's son obtains her golden shoe, and afterwards takes for his bride the girl who was called "Pussel in the Skin-dress".

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164 *Ibid.* (Told by the Baroness Jeanina Stampe, Praesto, Zealand.)

"DEN LILLE SKO" (The little Shoe).

(1) King wants to marry his own daughter.—(2) She weeps thereat, and is counselled by an old woman to ask her father for a silver dress, a gold dress, and a pair of matchless shoes. With these she runs away clad as a poor girl, and takes situation at the castle to help the cook.—(3) She is left to attend to the dinner whilst cook goes to church; but goes to church herself in her silver dress. King inquires who she is. She only says, "Light before me, darkness behind me! None shall see whither I go!" and vanishes.—(4) The same thing happens the following Sunday when she wears her gold dress.—(5) The third Sunday she wears her matchless shoes and loses one, by means of which king discovers her.—(6) He marries her. Her father is invited to the wedding.

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39 *Ibid.* (Written down by Miss Anna Braase; from East Jutland.)

"LUDSE LURVEHÆTTE" (Lucy Ragged-hood).

(1) Man has three daughters, and ill-treats the youngest. She has to stay at home and milk the cows, whilst the others go to church.—(2) Cat comes and asks for some milk, which heroine gives. Mother misses milk, and beats her. Next Sunday cat again gets milk, and heroine a thrashing. Third Sunday heroine is afraid to give any milk, but cat persuades her she will be happier if she does. Cat drinks; grows larger and larger, and pushes off her skin; bids heroine don skin, go to king's palace, and ask for situation, calling herself Ludse.—(3) Heroine does so, and is hired as kitchenmaid.—(4) Everyone in palace goes to church. Cat gives Ludse a magnificent dress,

a golden carriage, and two horses, and bids her go too. All marvel at her beauty :

" Light before !
Dark behind !"

she says, and vanishes after the service.—(5) Next Sunday she drives to church in carriage of pure gold. King follows her out, and gets one of her golden shoes.—(6) He will wed whomsoever it fits. Some cut their heel and some their toe, but nobody can get the shoe on.—(7) A bird sings to the king :

" Cut a heel, and cut a toe !
The shoe fits the girl in the kitchen, I know."

All the kitchen servants are called, and, at last, Ludse, who puts on the shoe, and is made queen.—(8) The cat's head is chopped off, and buried beneath a pear-tree. Thereupon the cat becomes a prince, the brother of the king.

Ibid. (Written down by the Baroness Nanna Reetz; from East Jutland.) 40

" Den hvide Hund, el Put-i-Gryde" (The White Dog, or Put-into-pot).

(1) Widower, with one daughter, marries widow with one daughter. Step-mother ill-treats heroine, making her do dirty, menial work.—(2) Heroine is forbidden to go to church, and sits weeping, when little dog appears, gives her fine clothes, and offers to do her work if she will promise to give him the first two boys she shall bear.—(3) Heroine agrees, and, donning fine clothes, goes to church. On the way home, a young man follows her, and snatches away her neckerchief.—(4) She gets a new one from the dog, and, on the following Sunday, when all happens as before, she loses a gold apple which she was carrying in her hand.—(5) On the third Sunday she loses her golden shoe.—(6) Some days afterwards the young man rides to the farm, inquiring or the girl who had been to church and had lost her shoe.—(7) Stepsister cuts her heel and her toe to put on shoe, but fails to produce its fellow.—(8) Heroine can wear shoe; also shows the other one, and the neckerchief and apple. Young man marries her.—(9) She bears two boys, and weeps at thought of losing them. A beggar appears, and says he has seen three small boys coming out of a barrow (or mound), and heard one say to his comrades, "To-morrow we shall be five, for father will get the two new-born babes that were promised him, unless their mother should say to him, 'Shame on you, you red Put-into-pot.'"—(10) When the dog comes for the boys, heroine pronounces these words, and he instantly flies into flints and potsherds.[1] The beggar lives with them in happiness.

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[1] The Rev. H. F. Feilberg (hereinafter referred to as *F.*) explains that the expression "to fly into flints and potsherds" is to be understood literally. In

41 *Ibid.* (Written down by Miss Anna Braase; from East Jutland.)

"DEN LILLE HANDSKE" (The little Glove).

(1) There are two sisters. The ugly, wicked one lives happily, while the good and beautiful sister is ill-treated. She weeps because she may not go to church.—(2) A man of small stature appears, gives her fine clothes, and sends her to church. Leaving before anyone else, she says:

"Light before!
Dark behind!"

and is at home in her old, dirty gown. Sister wonders who the fair lady can be.—(3) Next Sunday all happens as before.—(4) On the third Sunday heroine drives to church, but, on the way home, loses her glove.—(5) The squire's son finds it, and proclaims that he will marry the girl it fits. Neither the wicked sister, nor anyone else, can wear it.—(6) At last heroine makes trial; she draws on the glove, and is at once robed in splendour. The squire's son recognises her, and marries her.

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42 *Ibid.* (Told and written down by Mr. Palle Flöe, Surveyor, West Jutland.)

"ASKEPOT" (Pot-of-Ashes).

(1) Widow and daughter go to church. Askepot, the stepdaughter, must sit at home on the hearth.—(2) Dog offers to wash and sweep for her, and bids her go to limetree, and get a dress, carriage, and horses, and go to church. King's son sees Askepot, whose beauty makes him forget parson, sermon, and all.—(3) Stepmother and stepsister return and tell Askepot of the lovely girl. Askepot says she saw her pass by from the earth-wall[1] round the garden. To thwart her, stepmother has wall removed.—(4) Next Sunday, all happens as before. King's son tries in vain to catch Askepot.—(5) Stepmother has the peat-heap scattered, because heroine says she was watch-

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Danish sagas it is by no means uncommon for trolls and giants to burst with rage into flints; and it is frequently added: "That is why you so often cut your naked feet on sharp flints." (Mr. Feilberg cites a long list of such instances in his Jutlandic Dictionary.) The expression is used in ordinary conversation to signify a high degree of anger: it is probably borrowed from the sagas.

[1] The gardens in Denmark are surrounded by an earth-wall of several feet in height, from the top of which girls commonly watch the passers-by.—*F.*

ing thence.—(6) On the third Sunday the king's son has the church entrance smeared with tar, and heroine loses a gold shoe.—(7) Stepmother has the bakehouse[1] pulled down, because heroine pretends to have seen the fair unknown thence.—(8) King's son will marry whomsoever the gold shoe fits. Mothers arrive in hundreds with their daughters, who in vain cut heel and toe. Askepot comes too, but cannot get entrance because of the crowd at the front door; so she goes in at the kitchen door, and rests by the hearth.—(9) Owner of the house understands language of birds,[2] and hears them singing:

"Some cut their heel, and some their toe,
But she sits by the hearth who can wear the shoe."

(10) He tells king's son, who goes to kitchen, puts shoe on heroine's foot, and marries her.

Ibid. (From West Jutland.) 43

"GULDSKOEN" (The Golden Shoe).

(1) Heroine is ill-treated by stepmother and two stepsisters. She must sit in kitchen, and is called "Askepisker" (Whipper of the Ashes).—(2) The family are invited to wedding-party; heroine may not go till she has gathered a cup of pease from a pot of boiling water; then do the same in ten minutes; thirdly, in five minutes. She performs task (without supernatural help), and yet may not go.—(3) The others start, and heroine goes to mother's grave. Mother gives her gold dress and shoes, and she goes to wedding.—(4) She returns first, but loses a golden shoe.—(5) Prince will wed whomsoever it fits. Elder stepsister cuts off her toe, but prince, seeing the blood trickling from shoe, returns her. Second stepsister cuts her heel. The shoe will only fit the girl left whipping the ashes.—(6) Prince marries her.

[*Note.*—The story is ill-remembered.]

Ibid. (Written down by Miss Carlsen, Zealand.) 44

"METTE TRÆHÆTTE" (Mette Wooden-hood).

(1) Heroine's father is a widower. Her widowed schoolmistress persuades Mette to ask her father to marry schoolmistress, who has two daughters, one of whom has three eyes, one in her neck. Father marries widow.—(2) Heroine is ill-treated by stepmother, and goes to mother's grave. She knocks at it, and mother speaks, bidding her come to grave whenever in trouble. Should a stepsister accompany her, she need only say, "Sleep one-eye, sleep two-eyes, sleep the whole body!"—(3) Two-eyed stepsister is put

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[1] Oven and kneading-trough are in a small separate building, which may be easily climbed.—*F.*

[2] See note 32.

to sleep in this way, whilst mother speaks to heroine. Two white doves from the altar rest on her shoulders and give her food.—(4) Next time three-eyed stepsister comes ; only two eyes sleep ; the third sees everything, and stepsister reports to mother. Heroine is shut up, but escapes to grave.—(5) Mother gives her a wooden dress and a small box, and bids her get on red calf outside churchyard. Calf carries her through a silver, a golden, and a diamond forest. From each she takes a leaf, which is transformed to a dress. They are each time attacked by wild men and animals, but get safely to gold castle.—(6) Heroine takes service at castle. She receives from little black dog in the box three dresses, horses and carriages, and goes three Sundays to church. She tells king, who has previously thrown water, boots, and towel at her, that she comes from Water-, Boots-, Towel-land. Third Sunday church-walk is smeared with tar, and heroine loses a diamond shoe.—(7) It is sent all over the world, but fits nobody till it is tried on Mette Træhætte. She is made queen.

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45 *Ibid.* (By the Baroness Jeanina Stampe, Praesto, Zealand.)

"Den lille Röde Kalv" (The little Red Calf).

(1) Heroine tends cattle, but gets only mouldy bread and dirty water to eat and drink. Little red calf shows her green leaf behind its ear, holding which she may wish for any food she likes and will get it.—(2) Step-mother discovers this, and shuts up heroine, who succeeds in making her escape, and rides on red calf through [copper], silver and gold forests.—(3) In the first two forests calf overcomes another calf taller than itself, because heroine is silent. But in third forest calf is killed, because she speaks to it. Knowing what will happen, calf has given her the green leaf, and has bidden her lay it on a stone outside palace. She now does so, and gets situation as kitchen-maid.—(4) Cook goes to church, leaving heroine at home. King orders water to wash in ; dirty as she is, heroine hastens to carry him the tub, and he throws it downstairs all over her. King goes to church, and heroine to the stone, and wishes for a beautiful dress and a coach and four. She drives to church, and king inquires who she is. Heroine answers, "A princess from the Land of Throw-Water."—(5) The same happens on a second and on a third Sunday ; only that the king throws first day a towel, second day a comb at her, so that she says she comes "from the Land of Throw-Towel", and "from the Land of Throw-Comb".—(6) King orders servant to steal one of her shoes, and then wants to marry whatever girl it will fit. But the shoe fits nobody except the kitchen-maid, who thereupon becomes queen.

Ibid. (From Zealand.) 46

"HASSELBRODER" (Hazel-Brother).

(1) A parson's daughter works as kitchen-maid for stepmother and stepsister.—(2) The serving-man going to fair in neighbouring town, offers to buy heroine whatever she likes. She only asks for the first thing that touches his hat. On his way through the wood to town, and also on his return, the twig of a hazel-tree knocks his hat. He cuts the twig for heroine, who calls it her Hazel-brother, and afterwards loses it in the well.—(3) Stepmother and stepsister go to church to have a look at the prince, while heroine must stay at home to work. She goes to well and bemoans her ill-luck. Three lap-dogs come out of the well, do her work for her, bring her clothes and a carriage and send her to church.

"Darkness behind,
Light before!"

she says.—(4) Afterwards she tells stepmother and stepsister that she has seen the beautiful strange lady from the barn. The barn is pulled down.—(5) Next Sunday four dogs appear and give her a silver dress, silver shoes, a carriage, and four grey horses. Afterwards she says she has seen the beauty from the church wall, which is thereupon pulled down.—(6) Third Sunday there are five dogs, who give her a gold dress, a carriage, and four white horses. Prince gets one of heroine's shoes and a flap of her cloak. Stepsister cuts heel and toe so as to wear the shoe. Crow, sitting on the house, caws,

"Cut off your toe a bit and cut your heel away!
But the shoe will only fit the maid in the ashes grey."

(7) Heroine fetches her fine dresses from her Hazel-brother, and marries the prince.

Ibid. (Told and written down by Mr. Nis Callesen, a farmer in N. Sleswick.) 47

"METTE SKINDKJOLE" (Mette Skin-gown).

(1) Heroine's mother dies, and her father marries a widow by whom he has two daughters. Heroine is called Mette Skin-gown, and stepmother makes her always sit blowing into the ash-hole.—(2) Heroine goes weeping to mother's grave, and mother gives her a white stick with which to touch a certain tree in the garden, and obtain anything she wants.—(3) When Sunday comes, and she is left at home alone, heroine wishes for a carriage and coachman, and drives to church.

"Light before!
Dark behind!"

she says, and is back home again before the others, and sitting in the ashes

when they return. This happens three Sundays, when she is clad in silk, in silver, in gold. King falls in love with the beautiful princess, and on the third Sunday catches her golden shoe.—(4) Whoever can wear the shoe shall be his queen. Stepsisters cut their heel and toe; but a little bird tells king of their treachery, and they are sent back.—(5) Heroine puts on the shoe, and the bird sings out that she is the right girl; so she is made queen.

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48 *Ibid.* (From Zealand.)

"HANEN OG HÖNEN, DER GIK TIL THINGS" (The Cock and Hen who went to the Judge).

(1) The hen had summoned the cock before the judge. The lady from the hall wishes to be present to see the conclusion of the matter, and, being unable to cross the bridge, promises to give what she carries beneath her girdle. She therefore throws her bunch of keys into the water, but on returning home, finds them on the table.—(2) She bears a son, and the witch who had been under the bridge comes to claim him, but will defer taking him till he is strong enough to work with a pitch-fork. Then she fetches him to cleanse her stable; after that he has to strip feathers, and, lastly, to sort grain in the loft. He is helped over tasks by witch's daughter. He is to be fattened; puts out a peg, a carrot, a cow's teat, instead of little finger.—(3) The lovers fly together; the witch, calling after them, is answered by billets in the oven. Witch's daughter creates a sea[1]; witch cannot drink it dry, and must return to fetch a bucket. Next obstacle is a wood. Then dawn appears, and the lovers enter a churchyard, where witch cannot get at them.—(4) Boy goes to his parents' home, and, at parting, witch's daughter puts a grain of oblivion into his mouth.—(5) Boy goes to church, where he sees a lady lose her silk shoe. He wants to marry the person to whom shoe belongs.—(6) An unknown girl gets a situation as servant in his parents' house.—(7) Everybody must try the shoe, and at last it is servant's turn. All at once she stands there in her silk dress just as she was in church. Boy recognises her and marries her.

[*** A very confused and badly-remembered tale.—*Grundtvig.*]

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265 *Ibid.* (Written down by Miss Hanne Fenger, W. Jutland.)

"PIGEN MED KRAGENÆBSKJOLEN" (The Girl with the Crow's-bill Gown).

(1) King and queen die. Princess is to marry neighbouring king's son whom she does not like.—(2) She goes weeping to parents' grave, and a voice bids her make a gown of crows' bills, and travel to a foreign land. She

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[1] See note 33.

will find a stick on the ground; it is a wishing-rod, which she is to take with her.—(3) Heroine sets out, and gets a situation in a large palace. Prince rings the bell, and, as none of the servants are there to answer it, heroine goes. Annoyed at her ludicrous appearance, prince throws a comb at her, and it sticks to the crow's-bill gown.—(4) Prince goes to banquet at another castle. By means of wishing-rod heroine gets a magnificent dress and a carriage-and-four, and goes too. Prince dances all night with her, and asks whence she comes. "From Throw-comb-at-back Land," she says. Whilst prince is asking a man of letters where that land may be, heroine gets away.—(5) All happens in the same manner a second time. Prince throws a water-tub at her, and she tells him at the banquet that she comes from "Throw-water-tub-at-back Land".—(6) The third time a brush is thrown at her, and she drives to banquet in a coach drawn by eight white horses. [No mention of country this time.] Prince accompanies her downstairs to see which way she goes; but she steps into her carriage, says, "Light before me, darkness behind me," and vanishes.—(7) Prince falls sick with sorrowing, and servants must watch him in turn. He wakes up and sees the girl in the crow's-bill gown, and flies into a passion. She lets fall the ludicrous disguise, and stands before him in her most beautiful dress.—(8) He knows her, and marries her.

Ibid. (Told and written down by Mr. Nis Callesen, farmer, N. Sleswick.) 266

"KRAGERUNPELS" (Crow-skin Gown).

(1) King of England's son wooes the beautiful daughter of the king of Denmark, but is not allowed to wed her.—(2) She goes to mother's grave, and mother bids her ask father for a gown of gold brocade, one of silver brocade, and a crow-skin gown. When she has these she must step into a carriage, and say, "Light before me! dark behind me! None shall see whither I speed."—(3) In this way she arrives in England, leaves the carriage in the town, and, dressed in the crow-skin gown, gets a situation as kitchen-maid.—(4) She goes thrice to church in her brocaded gowns. The king's son gets one of her shoes and half her finger-ring.—(5) The other half she throws anon into his cup, and makes herself known to him.—(6) Then they are married.

Ibid. (Written down by Mr. Nik. Christensen, student, Vensyssel, North Jutland.) 282

"PRINSESSE TRÆTRÖJE" (Princess Wooden-coat).

(1) The Flint-king will not allow his daughter to marry the son of the Flen-king, but turns her out into the forest.—(2) Princess gets a situation in her lover's palace. He is to marry an old princess as soon as she has finished

her web. Wooden-coat finishes it.—(3) Bride wants to lend Wooden-coat a fine gown which she has brought from home; but it does not fit her. So Wooden-coat, who is to be bride in her place, must wear her own gown. On the way to church, Wooden-coat says, "A dress fits best the one it belongs to."—(4) King gives her first an apple, then a gold ring. He asks for them again in the evening, and old princess must each time go to consult Wooden-coat.—(5) At last the mystery is solved; Wooden-coat becomes queen, and the old princess is turned out of doors.

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237 ANGELO DE GUBERNATIS, *Le Novelline di Santo Stefano*, raccolte da. Torino, 1869. No. I, pp. 16-17. (Narrated by a girl named Nunziatina, who heard it at Ripolano, above Siena.)

"LA BELLA E LA BRUTTA."

(1) Stepmother ill-treats heroine from the moment she has a daughter of her own, and sends her to pasture the cow, giving her half-a-pound of wool to spin.—(2) Nena begins to cry at task, when an old woman, passing by, bids her go and say to cow, "My cow, spin with your mouth and wind with your horns, and I'll get you forage." When she returns with a branch, the cow has really spun it all for her.—(3) She takes the thread to stepmother, who is suspicious, and next day gives heroine a whole pound to spin, and sends stepsister with her. This time old woman finds her weeping, and bids her comb sister's hair[1] to send her to sleep, and meanwhile old woman does the spinning.—(4) On the morrow heroine is sent again to pasture with a pound and a half to spin; but as stepsister does not sleep this time, she returns home with task unperformed, and stepmother beats her.—(5) The fourth day heroine is sent into the field to make a salad. She finds some rampion (*raponzolo*), and is about to pick it, when a stone is dislodged and reveals a glass staircase, and a voice cries to her to go softly. She takes off her shoes and descends.—(6) In one room she finds a cat sweeping with her tail; she takes pity on it, and sweeps for it; the cat thanks her, and wishes her well.—(7) In another room a cat is scouring; heroine takes pity, and scours for it; cat thanks her, and wishes her well.—(8) In a third room a cat is making bread; heroine does its work, and is thanked.—(9) In a fourth room a cat is combing itself. Heroine, in pity, combs it, and cat asks, "What have you found?" "Pearls and gold!" And the cat rejoins, "Pearls and gold you shall have when you are married."—(10) At last she meets a lady who bids her choose between a beautiful and an ugly dress, real and false jewels. Heroine chooses the plain dress and the sham jewels as befitting her station; but, because she is beautiful and good, she obtains the beautiful dress and the real jewels, and this piece of advice: "When you hear the donkey bray, do not turn; when you hear the cock crow, turn round." Having followed this

[1] See note 34.

advice, heroine has a gold star shining from her brow.—(11) Stepmother is envious, and sends stepsister to get the same. But she does with such an ill-grace what heroine tells her, and gives such a rough answer to the fourth cat who asks what she finds whilst combing her, and is so inconsiderate in her choice of gifts, that she obtains the worst dress and the sham jewels, and is told to turn round when the donkey brays. And, following this advice, Caterina gets a tail on her brow, and goes home complaining. And the more they cut it the more the tail grows.—(12) A great prince comes to marry Nena, and stepmother decides to palm off Caterina instead. So she bids her not remove veil from her brow. Nena is put in a cask, which is to be filled with boiling water.—(13) But whilst the prince is going off with the veiled Caterina, a cat jumps on to the rick and sings: "Miau, miau, the cat is on the rick; the beauty is in the cask; the ugly girl is in the saddle; the prince's white horse is carrying her." The prince is suspicious, and tears off the veil, and discovers the ugly girl.—(14) Then, rushing to the cask, he releases the beauty, and puts stepsister in her place.—(15) The mother soon comes, and, unaware of the exchange, boils her daughter to death, whilst Nena is off with the prince to a happy bridal.

Ibid. No. III, pp. 19-21. (Told by a young girl called Nunziatina, who heard it at Rapolano, above Siena.) 165

"Il Trottolin di Legno" (The Wooden Top).

(1) Lady on the point of death takes off her ring, and makes husband promise that he will marry no one whom it does not fit. At her death he makes a long search for one who can wear ring, but in vain.—(2) His daughter sees ring, and one day tries it on, and finds it fits her perfectly. Her father at once wants to marry her. She refuses, but he insists.—(3) She takes counsel of an old woman, who bids her demand a dress with golden bells. This by the aid of a magician is provided. She next demands a dress with gold fish on it, and then a dress with stars, both of which are procured by magician. Old woman now bids her ask for a wooden top, which will just hold herself.—(4) This is also granted, and on the eve of the wedding heroine gets inside top, and by means of magic wand, which old woman provides, heroine is carried off to a far country. People see wooden top travelling by itself, and marvel. An inscription on the top says it will belong to anyone who will take care of it. A marquis takes a fancy to it, and takes it to his house. Then the girl (*la citta*) comes out of it, and waits on him.—(5) One evening marquis is going to a ball, and heroine begs him to take her too. Being refused, she takes the tongs and strikes him on the knees. When he has started, she makes herself very beautiful, by means of magic wand, gets carriage and pair, and clad in dress with golden bells she goes to ball where marquis falls in love with her. Asked whence she comes, she replies: "From Rap-tongs," and asks the marquis to accompany her. But no sooner has she set foot in her carriage than she vanishes, leaving him behind abashed.—(6)

Second day, when marquis refuses to take her to ball, she hits him over the knees with a broom; then follows in carriage and four, clad in gold-fish dress; dazzles the marquis with her beauty, and says she comes from Rap-broom; then invites him to accompany her, and vanishes from him as before.—(7) Third night all happens as before; she beats him with shovel; goes to ball in carriage and six, wearing star dress; says she comes from Rap-shovel, then vanishes from him so suddenly that he falls in a swoon. Next day she asks why he is not going again to the ball. Marquis says he does not wish to go again.—(8) Then heroine pretends she is ill, and shuts herself in her room, which she transforms with her wand so that it would never be recognised; then assuming the form of a lovely girl, she takes her seat, having spread around her the three splendid dresses.—(9) Marquis, who misses her coming to work as usual, goes to look for her, finds and recognises her, and, full of joy, marries her.

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285 *Ibid.* No. IX, pp. 29-30. Told by man named Gargnani, who used to be a carter (*barocciaio*).

"LE OCHE" (The Geese).

(1) An old woman has such an extremely beautiful daughter that she does not allow her to be seen by anyone. On the death of the old woman, the girl, being alone in the world, and not wishing to be looked at, takes off the old woman's skin to make herself a dress of it. Thus disguised, she sets out and reaches a city.—(2) The prince's son sees her, and takes pity on the nice old woman. He gives her something to eat, and sets her to mind the geese. (3) The first day she gets up into a high tower, and, thinking not to be seen at such a height, begins to take off the old woman's guise. But the geese, drawing near, catch sight of her, and cry, "Coco, what a lovely mistress have we!"—(4) The cook, overhearing, wishes to solve the mystery, and spies that night at the key-hole when heroine is undressing, and sees how her beauty lights up the whole room.—(5) The cook informs the prince, who, having seen for himself on the following evening, would marry the lovely girl at once. But the cook restrains him, and says he will manage it.—(6) So the third night cook steals noiselessly into the room, and hides the skin under the bolster. Heroine, unable to find her disguise on waking, dares not go forth to mind the geese, and so delays; and the prince, being told of it, comes to her room, and she is filled with confusion.—(7) But he takes her in his arms and marries her.

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286 *Ibid.* No. XII, pp. 32-35. (Narrated by Teresina del Ponte a Signa.)

"THE CRUEL STEPMOTHER."

(1) King's beautiful wife dies, leaving him a lovely daughter. He marries again, and stepmother is jealous of heroine. King has to be absent six

months at the war, and stepmother, in spite of promise to take care of heroine, resolves to get rid of her. She sends her with two assassins to the forest on the eve of father's return, pretending she is sent to meet him. Assassins spare heroine, kill a lamb, and take its eyes and heart to stepmother, together with heroine's dress soaked in its blood. Instead of rewarding assassins, she contrives their fall through a trap-door, which kills them. Then she makes known that the princess has died, and all the city mourns.—(2) King returns, and is overcome with grief. Meanwhile, Caterina reaches sea-shore, where an old woman meets her, and befriends her, and tells her to open to none whilst she goes out to beg.—(3) One day Caterina is seen at the window, and the queen hearing of it, at once promises three hundred *scudi* to an old witch if she will kill her. Witch comes begging under heroine's window, and at length persuades her to open door to her. She then gives her a nosegay and a necklet of flowers. Caterina is enchanted, and the witch goes away and receives her reward. Old woman returns, finds heroine as though dead, guesses what has happened, puts her in an iron chest, lights four candles round her, and abandons the house.—(4) One day prince is hunting in the forest, when a whirlwind drives him and his companions to seek shelter. They spy a light, and come to the house. Prince finds chest, opens it, and falls in love with the beautiful corpse. Tries to resuscitate it, but in vain. Then has chest conveyed to palace, and keeps it in his own room. He prays day and night over it, neglecting his kingdom.—(5) His mother begs him to give audience of at least two hours a day, and meanwhile his room shall be guarded that none shall enter it. King yields, but mother is curious, and enters room with two maidens. They surround corpse, and one takes the nosegay from the hand, and the other takes the garland from the neck, and the corpse comes to life.—(6) King returns, and instead of the dead one, the living comes to meet him, and there is great rejoicing in the kingdom. The wedding is announced; all the kings of the earth are bidden—even Caterina's father and the cruel stepmother.—(7) When she sees Caterina at the window she wants to turn back, but guards have orders not to let any go back. At the feast heroine tells her story from the beginning. Her sorrowful father is filled with joy, and the stepmother would like to hide under the earth. Caterina would have pardoned her, but the court having decreed that she should be burnt, a huge pile is erected, and so the cruel stepmother ends her days.

VON DER HAGEN, FRIEDRICH HEINRICH, *Erzählungen und Märchen.* Prenzlau, 1825. Vol. ii, 339-43. 49

"THE THREE SISTERS."

(1) Mother has three daughters. The youngest, who is extremely beautiful, is hated by mother and sisters, who make her do all menial work and wear rags.—(2) Mother throws poppies into the ashes for her to sort. Once, when

she is weeping over this task, a white dove asks if it can help her; heroine says "Yes":

"Help your crop, but that would not
Be helping for my little pot."

Dove helps, and before flying away says, if she would like to go to church and has no good clothes, she can go to large willow-tree behind the village, and say,

"Open, hollow willow-tree!
Give out lovely clothes to me,"

and she will be dressed better than her sisters.—(3) Next Sunday heroine watches mother and sisters into church, then gets lovely raiment from tree and follows them. No one ever knows her, and mother and sisters often talk of the lovely princess who appears in church.—(4) It happens one day that a neighbouring knight picks up a dainty little shoe, and wonders to what pretty foot it can belong. He hears tell of mother with the three pretty daughters; so he sends shoe to her house with the request that he may have the girl it fits for his bride.—(5) Youngest is not told of it, but eldest cuts off toes and puts shoe on. Suitor comes to receive her as his bride, and takes her home. His little dog will not be pacified, but keeps running round him, barking,

"Bow-wow-wow,
Master has got the wrong bride now."

Then it is found that girl has cut off her toes so as to wear shoe.—(6) She is taken back to mother, and second daughter fetched as bride. Dog denounces her in like manner; her toes also have been cut off; so she is returned.—(7) Youngest daughter is no longer kept in hiding; she is brought forth, and shoe fits her. Dog barks,

"Bow-wow-wow,
Master's got the right girl now."

And the young trees in mother's garden uproot themselves to follow heroine, and plant themselves in her new garden.

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50 HAHN, *Griechische und Albanesische Märchen.* Gesammelt, übersetzt und erläutert von J. G. von Hahn. Leipzig, 1864. Vol. i, p. 70. Story No. II.

"ASCHENPUTTEL."

(1) Three sisters spinning with their mother agree that the first one who breaks her thread and drops her spindle shall be eaten by the others.[1]—(2) The mother drops her spindle thrice; she is twice forgiven, but the third time the

[1] See note 35.

two elder sisters determine to enforce the agreement. They kill and eat the mother, in spite of the prayers and tears of the youngest, who refuses to join them at the table or to taste her mother's flesh.—(3) She sits on a wooden saddle which stands under the hen-roost, and becomes covered with the droppings of the fowls, and she weeps and curses her sisters. They call her Fowlsdungskin in derision.—(4) When they have finished, the heroine collects her mother's bones and other remains, and buries them[1] by the ash-heap, and every day she fumigates them with incense. After the forty days are over she desires to remove them to another place; but when she lifts the stone under which they lie, instead of the bones she finds three costly shining dresses. On one is embroidered the heaven with its stars, on another the spring with its flowers, on the third the sea with its waves; and with them lies a great heap of all sorts of money.—(5) The next Sunday, after the elder sisters have gone to church, the heroine washes, and puts on the first of these three dresses, fills her pockets with money, and goes to church. Everyone is dazzled, and after the service many follow her out of curiosity; but she escapes by scattering money. When her sisters return they tell her of the beautiful lady who had been at church, and show the money they have picked up, telling her that if she had gone she would have had a share. She feigns indifference.—(6 The next Sunday the adventure is repeated.—(7) The third Sunday she is followed by the king's son, and in running away she loses her slipper. While the king's son picks it up she escapes.—(8) The king's son makes known that he will marry the woman whose foot the slipper will fit. He goes from house to house seeking her. The heroine's sisters advise her to try the slipper on, as her foot is so small it will be sure to fit. With great difficulty she is persuaded to try, when the king's son comes to the house; and he marries her.—(9) When she gives birth to a child her sisters attend her. They have become envious, and shut her up in a chest and throw her into the river. [Nothing is said about the babe.] The chest floats and comes to land, where it is found by an imbecile old woman, who takes it for firewood. When she cleaves it with her axe the heroine springs out, which so frightens the old woman that she runs away and never comes back.—(10) The heroine, left alone, prays to God for a cover for her head, that she may not hear the cries of the wild beasts which disturb her. God gives her the covering; she prays that it may be enlarged so as to envelope half her body. Finding this prayer too is granted, she prays for a great castle with every convenience. Scarcely has she finished her prayer when she finds herself in a magnificent castle where all the furniture can hear her commands and perform them, and answer her when she speaks.—(11) One day the king's son comes that way hunting. Seeing the castle, he knocks at the door, and the door opens by the heroine's command. Sitting on a throne, she welcomes him, and all the things in the castle, in response to her, bid him welcome. He does not recognise her. She bids the table be

[1] The collection and cleaning of the bones of the dead, and their burial in the bone-house by the relatives, accords with a custom of the Greek Church.

laid, and they sit down to eat.—(12) The king's son steals a spoon.[1] When they have finished their meal she asks, "Table, hast thou all thy linen?" The table answers "Yes". She then asks, "Spoons, are you all there?" They answer, "Yes, save one"; and that one answers, "I am stuck in the guest's boot." Feigning not to hear, she asks again, and the prince, turning very red, throws the spoon secretly away. The heroine says, "Why do you blush? I see very well what you have done; but you need not fear, for I am your wife; and thus and thus has it happened to me." She tells him all, and commands the castle to remove to the capital. The whole castle moves accordingly. Full of joy, the people come out to meet it. The prince sends for his two sisters-in-law; with his own hand he hews them in pieces, and lives with his wife happy ever after.

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166 *Ibid.*, vol. i, p. 191. No. XXVII. (From Ziza, in the Province of Epirus.)

"ALLERLEIRAUH."

(1) A widowed king desires to marry his only daughter. She is averse, but at length says she will consent if the bishop will sanction it.—(2) The father asks the bishop,[2] "If one brings up a lamb and fattens it, is it better to eat it oneself or to let another eat it?" The bishop replies that it is better to eat it oneself; and the father repeats to his daughter that the bishop has sanctioned the marriage.—(3) The heroine demands first two dresses of pure gold, the pockets filled with ducats, and requires bed and a pit to be made which goes ten fathoms deep into the earth.—(4) When these are ready she gets into the bed, goes thereon into the pit, and says: "Earth, open further!" The earth obeys; she enters and comes to another place, and stays there.—(5) The king's son, hunting, finds her wrapped in the fell of an animal. He asks: "Art thou human?" Finding that she is, he takes her home and makes her gooseherd.—(6) One day the king gives a feast. The heroine slips out of her fell, and in her golden clothes goes to the feast and dances. The king's son wonders who she is. After the dance he follows her; but she escapes by scattering ducats, which he stops to pick up.—(7) The king's son gives another feast, when the adventure is repeated.—(8) The king's son gives a third feast; and after the dance he pursues the heroine again. In running away she loses a shoe, which he picks up, she escaping the while. The king's son tries the shoe on all maidens, but cannot find whom it will fit.—(9) As the maid-

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[1] When an Albanian bride is brought home, on everything being ready for setting out, the *vlam* [bridegroom's conductor] steals two spoons which lie ready for the purpose. The bridegroom's party also steal something else—a cup, a glass, or the like—which is afterwards restored. See the author's *Albanesische Studien*, vol. i, p. 145.

[2] See note 36.

servants are going to bring water to the king that he may wash before eating, the heroine slits her fell at the knee, so that when she kneels her golden dress is seen through it. She then goes to the servants and asks permission to carry the water to the king. They refuse. The king, hearing the altercation, interferes in her favour; and when she kneels before him with the water, her golden dress gleams through the slit. The king's son sees it, and cries out: "It is you, then, that have tormented me!" He marries her.

[*Note.*—A variant from Witza makes the father a priest, who asks his bishop: "I have an apple-tree standing before my door; who is to eat the fruit—I or a stranger?" The heroine desires from her father fine clothes and a wooden chest in human form with a key. She encloses herself in this, and runs away. She is attacked by sheep-dogs; but they cannot bite her, and the shepherds wonder at her as a wooden man.]

Ibid., vol. ii, p. 225. Variant of story No. XXVII. (From Smyrna.) **167**

"ALLERLEIRAUH" (second version).

(1) A king promises his dying wife to marry only one whom her ring fits.—(2) He sends through the whole world, but the ring fits no one.—(3) After the messengers return, his daughter finds the ring on the table, puts it on, and it fits her. The king therefore demands to marry her.—(4) She flies to her room and cries out to her Fate, asking why she had been awarded such a doom. Her Fate appears, and tells her to require from her father first a silver, then a golden, and lastly a pearl dress without slit or seam.—(5) No tailor in the kingdom can supply such dresses, but the king, while hunting, meets the devil and gets them from him. Then, by the advice of her Fate, the heroine requires a long-haired dress, through which neither her eyes, her face, her hands, nor her feet shall be recognised. The devil furnishes this also.—(6) She then declares herself willing, but stipulates first to go unseen to the bath, and the king bids his subjects close their shops and keep indoors while she passes through the streets. She is then conveyed by her Fate, unseen by anyone, to a cave in a high mountain, where she remains six years living on bread and water brought to her twice a day by her Fate.—(7) At last a prince puts up a hunting-box in the neighbourhood of the cave.—(8). The smell of the food cooking there attracts the heroine, and at sight of her the cooks run away. She helps herself to the food and spoils with salt what she leaves behind.—(9) The third time she does this the prince sees her, tracks her to her cavern, and takes her to his palace. There she is called the Hairy, from her dress. She remains speechless, answering always by signs. The prince becomes so much attached to her that his mother grows jealous.—(10) At a great wedding, attended by the prince and his mother, she appears thrice in her three dresses. The prince falls in love with her, and obtains from his mother the first time a ring, the next a watch, and the third time a band of pearls, which he gives her successively. She escapes each time by throwing

money among the crowd.—(11) The prince falls sick of love for the unknown lady, and his mother bakes pastry for him.—(12) The heroine wishes to try her hand at making some, but she is forbidden. The prince overhears the contention, and interferes in her favour. She puts into the pastry she makes, first the ring, then the watch, and lastly the band of pearls. All the pastry but hers is burnt. The prince recognises the tokens. He sends and begs shears which will cut iron and steel, and cuts her hairy garment off.

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267 JAMES ORCHARD HALLIWELL, *Nursery Rhymes and Nursery Tales of England.* Story No. XLV, in verse. (Taken down previous to 1841, from a nurse aged 81.)

"THE STORY OF CATSKIN."

(1) Gentleman has several daughters, but wants an heir. Tells wife if next child is a daughter it shall be outcast. Wife bears daughter, sends her away, and afterwards to school, till she is fifteen.—(2) Then girl determines to go to service, hides gay dresses in bundle in forest, and dons catskin robe. —(3) She is engaged as scullion at castle, where cook ill-treats her.—(4) There is to be a ball; heroine wants to go, and is ridiculed by cook, who dashes basin of water in her face. She goes to forest, washes in waterfall, dons beautiful dress, and goes to ball. Young master dances with her, falls in love, and asks where she lives. "At the sign of the basin of water," she says, and flies from the ball-room.—(5) Next day young lord confides his love to his mother. There is a second ball; all happens as before. Cook breaks heroine's head with ladle. She goes to ball; tells young lord she comes from "the sign of the broken ladle".—(6) Third time cook hits her with skimmer, and at third ball heroine says she lives at "the sign of the broken skimmer". But this time young lord follows when she leaves, hides in forest, and watches her.—(7) Next day he takes to his bed, sends for doctor, confides to him his love for Catskin, and begs that none but she shall be allowed to come into his room.—(8) He gets well, and marries Catskin.—(9) Some time after, heroine's child gives alms to a beggar's child, and grandmother says, "See how beggars' brats take to each other." Stung by the taunt, heroine persuades husband to seek her father, who, in the meantime, has lost all his other children. Father is overjoyed at having outcast daughter restored to him.

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287 TH. S. HAUKENÄS, *Hardanger; Natur, Folkeliv, Folketro.* VII. 1891. Pp. 579-88.

"ANNEMOR" (Anna-mother = Anna darling).

(1) Poor fisherman, with many children, puts a fish aside daily for himself and one for each child. The rest are sold by Annemor at the king's castle,

and she buys oatmeal cakes with the money; one for father, one for self, and one for each brother and sister. She is obliged to cross a bridge, where she always loses her own loaf; she cries, and starves. By the time she gets home her fish has always got lost too. She gets some scraps from brothers and sisters, and so does not quite starve to death.—(2) Father at length begins to doubt her being his child, thinking, "God, perhaps, does not know her as such, not allowing her to eat." He therefore exposes her in the forest, where her fortune may find her if it likes. They are weeping there together when an aged man comes and asks why. He offers to take Annemor away with him, but is not allowed to do so. He then asks if she would like to serve in king's castle. If she should ever want him she has only to walk out to the hill hard by.—(3) Annemor is engaged at the castle to carry water, cleanse the pots and pans, and sweep the floors. Everyone is kind to her, the prince excepted. One day he is not satisfied with the way she has cleaned his slippers (clogs), and gives her a box on the ear with them.—(4) She goes crying to the hill, where the hill-man consoles her, saying that there are to be held three large gatherings of lords and ladies, that the prince may choose a queen. When everyone has started, she has only to repair to the hill, where she will find a brass he-goat on which to ride to church, and a brass dress to put on. The following time the goat and dress will be of silver, and the third time of gold. She must leave church before sermon is finished.—(5) All happens in this manner. The brass he-goat is too quick for prince to catch him, though he takes his swiftest horses.—(6) The third time the prince is so near to heroine that she cannot wait to change her golden dress, but throws rags on over it.—(7) Prince imagines the fair lady lives not far off, so invites the whole neighbourhood to a ball. Queen bids Annemor come, and drags her in during the dancing, in spite of her resistance. Queen begs one of the lords to dance with her. Annemor is a good dancer, and, in turn, everybody, even the prince, is glad to dance with her. Something like a gold circle seems to glitter beneath her dress. The faster she turns the more of it is seen.—(8) At last she is obliged to throw off her rags, and when she stands in golden dress the prince asks for her hand and heart.—(9) Next morning she goes to hill. Old man tells her that they will bring her a looking-glass, and she will see in it how once she hunted about and cried for her oatmeal cakes. The sight will make her burst into laughter; prince will ask the reason, and she must say, "Here the castle is built only on pillars of brass and iron; but my father's house stands on pillars of gold and silver."[1] Presently, when she gives this answer to prince, he immediately desires to see this magnificent castle.—(10) Annemor goes crying to the hill. "Don't be downcast," says the hill-man. "Drive in a straight line from here till you come to the castle. It is yours. It is your dowry from me."

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[1] See note 37.

288 *Household Stories from the Land of Hofer; or, Popular Myths of Tirol.* By the author of "Patrañas, or Spanish Stories," etc. [Miss R. H. Busk.] London, 1871. P. 158. (Translation or adaptation from some undisclosed source. The scene of the tale is laid in the Passeier Thal.)

"KLEIN-ELSE."

(1) A nobleman, defeated in battle by his enemy, and mortally wounded, gives directions to his only daughter how to escape.—(2) She flies, disguised in rags, and (3) meets an unknown knight at the foot of a certain rock. He takes pity on her, and saying, "Open, hoary rock!"[1] displays a hidden treasure, from which he gives her leave to come and take whatever she will, but she is to make good use of it, for on that will depend her future happiness. He will return in seven years to see what use she has made of it, and meantime she is to remember his name, or woe will betide her. She takes a few pieces of money, and, going on her way, takes service (4) as a poultry-maid at a young nobleman's castle.—(5) On Sunday she goes to the rock, and, taking a robe of sunbeams, goes to church, where she is seen by the young baron. Afterwards she returns the dress, and resumes her rags.—(6) The next Sunday she takes from the treasure a robe of moonbeams. The baron orders his waiting-men to detain her as she leaves the church, but she escapes them by scattering money.—(7) The third Sunday she chooses a garment blue like the sky, and sparkling with stars. The baron slips a gold ring on her finger before she leaves the church, and again she contrives to escape his waiting-men as before.—(8) He falls ill with love, and refuses every amusement. His aunt, the Countess Janfenstein, proposes a banquet to which everyone from far and near is to be invited. He agrees to this, but will eat nothing but pancakes. The cook, in her anxiety, burns them.—(9) Klein-Else, the poultry-maid, tries her hand, makes a pancake, and puts the ring he has given her into it, and also a diamond-ring taken from the rock. The baron finds them, and sends for the cook, who is compelled to confess who made the pancake.—(10) Meantime, Klein-Else goes to the rock and obtains a splendid dress and a retinue of servants. The baron sends for her; she comes in state, and declares her true name and rank. They are married, and have several children.—(11) The seven years pass, and the mysterious knight comes to find her. She has forgotten his name. He takes her to the treasure-rock and bids it open. She sees within, instead of treasure, all the misery she might have relieved, but has omitted to relieve in her selfish enjoyment of the good fortune which has come to her. Her husband, seeking her, finds only her dead body kneeling against the treasure-rock.

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[1] See note 38.

IMBRIANI, *XII Conti Pomiglianesi.* Napoli, 1877. Pp. 42-45. **313**[1]
(From Avellino, Principato Ulteriore.)

"'E TRE FIGLIE D' 'O RE."

(1) King has three daughters. One evening he tells them that he will want to hear the following morning what each of them has dreamt.[2] Next day eldest daughter tells him she dreamt that she married a prince; the second daughter that she married a king; the youngest, that she married an emperor.—(2) Father conceives dislike for youngest daughter, because he fears she will marry someone above his own rank. One day he calls faithful servant, and bids him take her out in carriage to the wood, kill her there, and bring back her blood and one of her fingers. Servant drives her to the wood, but feels pity for her, and whilst deliberating about murdering her, sees in the distance a sheep, which he kills instead. He takes the sheep's blood, but is obliged to cut off one of heroine's fingers. Then he leaves her alone in the wood.—(3) At night she is terrified at hearing wild beasts; sees a light in the distance, and walks towards it. She comes to the house of an ogre (*Uorco*), and knocks at the door. The ogress opens to her, warns her that when husband returns he will eat her, but takes pity on her, and lets her hide behind the door. Ogre returns, and remarks, "What a smell of Christians!"[3] Ogress persuades him it is nothing, and makes believe she is *enceinte.*—(4) One day she presents heroine as her own child, and they both treat her as such.—(5) One day, when ogre and ogress have gone out, heroine unlocks and enters forbidden chamber, is entranced with all the beautiful things, and walks out on the balcony. The emperor's palace is close by, and the parrot there says:

"Bella figliola, bella figliola,
l'Uorco ti cresce, l'Uorco ti 'ngrassa
Pe' ti mangiâ."

She is very frightened; but when ogress learns what has happened, she bids her say next time to parrot:

"Pappagallo, pappagallo,
de 'sta coda 'no bello ventaglio,
de 'sta capo 'no bello bastone,
Sarò moglie al tuo padrone."

(6) Heroine goes again to the balcony, and replies to parrot as bidden. Bird is much annoyed, and goes in to tell his master, who, being fond of it, says he will find out who the girl is, and slay her. Accordingly the emperor is in hiding, ready to slay heroine the next time she comes to talk to the parrot.

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[1] For abstract of this story, see Appendix.
[2] See note 39. [3] See note 40.

But seeing her extreme beauty, he resolves to marry her instead.—(7) Amongst other kings heroine's father is invited to the wedding, and when she makes herself known to him, he falls at her feet craving forgiveness.

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51 VITTORIO IMBRIANI, *La Novellaja Fiorentina*, Fiabe e Novelle stenografate in Firenze dal dettato popolare, ristampa accresciuta di molte novelle inedite . . . . . nelle quali e accolta integralmente *La Novellaja Milanese*, Livorno, 1877. Story No. XI, pp. 151-57.

"LA CENERENTOLA."

(1) A man has three daughters. He is going a journey, and asks what he shall bring them. First chooses fine dress; second, hat and cloak. Youngest daughter, who is called Cinderella, because she stays always by the hearth, asks father to buy her the bird Verdelio. He upbraids her for choosing anything so useless, instead of dress and shawl. Father presently returns with the gifts.—(2) He is employed at the court, and one day king says to him he is going to give three balls, and if he likes he can bring his daughters. He goes home and says to Cinderella, if she had only asked for a dress as her present, she too could go. Cinderella says she does not care about it, and, when the night arrives, sisters cannot persuade her to dress and go. When they have started, she goes to bird and says, "Little bird Verdelio, make me more lovely than I am." She gets beautiful dress, and bird gives her two bags of coppers. She drives to ball: prince dances with her. She seats herself beside her sisters, and, in taking out handkerchief, lets fall a bracelet. Eldest sister picks it up, and is told to keep it. King tells servants to follow heroine; she throws coppers to detain them, and escapes unseen. Goes to bird and says, "Little bird Verdelio, make me more ugly than I am," and becomes dirty and ugly. Sisters return, tell her about ball, and show bracelet.—(3) Next night all happens as before. A necklace falls from her handkerchief, and she gives it to second sister, who has picked it up. She blinds pursuers with sand.—(4) Third night she drops a snuff-box, and gives it to father. She forgets to take anything wherewith to detain pursuers, who pick up the shoe she drops on getting into carriage, then follow and mark which house she enters. Bird will not at once make her ugly this time, and tells her that it matters not, for now she is discovered. She begins to cry.—(5) Next day king sends servants with carriage to fetch her. Father opens door to them, and, in reply to their question, says he has two daughters. They are called, and servants try shoe, which will fit neither. They make him confess that he has another daughter, but he says he is ashamed of her. She is called, and will not come. At last she goes to bird, asks to be made beautiful, and appears as at last ball. Bird asks to be placed in her bosom. As she descends stairs the gold chains on her dress jingle. Father says she must be dragging the fire-irons after her.—(6) The shoe is tried, and fits her. She is taken to the palace, recognised, and married to the king. Father and sisters attend wedding.

Ibid. Note to Story No. XI, pp. 158-62. (In Milanese dialect.) 168

"LA SCINDIROEURA."

1) A king has a little daughter named Maria, who is so beautiful that he wants to marry her.—(2) Daughter demands two dresses and a talking-goose. Father procures dress like the stars, and another like the sun's rays. At night he calls her. She replies that she is coming.—(3) She makes a bundle of the two dresses, and puts goose in a basin of water. Goose flaps its wings, and when father next calls, replies, "I am coming." Father falls asleep, and next morning finds his daughter gone; for heroine has put on a covering (*bell'-e-brutt*), which hides her entirely up to her eyes, and set out, journeying till she reaches a certain city.—(4) She goes to king's palace, and asks to be engaged as waiting-maid to the queen. Guard says she ought to be ashamed to ask it, ugly as she is. Then she begs to be taken as kitchen-maid, to tend the fire and clean the hearth. Queen is consulted, and consents to engage her.—(5) One day, king's son tells his mother he wishes to give a ball on the morrow, and she is well pleased. When he has gone to the ball, Cinderella goes to queen, and says, "Do let me go and look on at the ball, if only through key-hole, for I have never seen one." "Go, then; but be sure and return soon, for if my son should see you, I don't know what he would say." Then heroine goes to her room to don star-dress, and appears at the ball. Prince dances with her, and after one round she says, "Excuse me one moment, I will come back;" but, instead of returning, she goes home to her work. Prince says to his mother, "You should have seen what a lovely girl there was at the ball. I danced once with her, and then she disappeared. Her eyes were like Cinderella's." Heroine mutters, "It *was* she." Prince asks what the silly is talking about, and she repeats it.—(6) Next night he gives another ball, and heroine begs queen to let her go and look on, just to see that lovely girl. Queen says she is a worry, but consents, and she promises to be gone only a minute or two. She wears her sun-dress, dances with the prince, and leaves him as before, to return to her duties, only, whilst dancing, she has taken his ring. He is talking about it all to his mother, and heroine again says it was herself.—(7) He gives a third ball, but she goes no more, and he falls ill. He will let no one take him his food.—(8) Heroine asks queen if she may not take it. Queen says he cannot bear the sight of a woman, but heroine rejoins, "He will let me in, you see." Queen gives permission. Then heroine dons her sun-dress, and drops his ring into the food. —(9) When he sees the lovely girl he is instantly cured, and marries her.—(10) After a time he goes to find her father.

238 *Ibid.* Note to No. XI, pp. 162-66. (In Milanese dialect. Taken down literally as told by peasants, labourers, or servants.)

"SCINDIRIN-SCINDIROLU."

(1) A merchant has three daughters: two are ugly, but the youngest is very beautiful; wherefore elder sisters ill-treat her, and make her stay in the kitchen chimney-corner.—(2) King gives a ball, and the elder sisters go decked out in silks and finery. Left alone, heroine goes into the garden and begins to weep. A lady comes up to her and asks why, then gives her a wand, bidding her go to her room, strike with the wand, and she will get everything she wants for the ball. When she gets to the door she is to strike with wand, and a carriage will appear; then, arrived at the ball, she can use wand again, and carriage will vanish. Thus heroine goes beautifully dressed to the ball; her sisters see her; so does the prince, who admires her greatly and dances with her. Then she vanishes, and he is beside himself; at least he wanted to see her to her carriage.—(3) Next morning sisters find her sitting, as usual, by the hearth, and tell her about the lovely girl at the ball. "You should have seen her, Cinderella; she had eyes just like yours." "It was me." "What?" "I said if the prince gives a ball to-night I shall go again." They say, how can she go? for she has nothing to wear. King gives another ball in the hope of seeing lovely stranger; sisters attend, and heroine appears again, beautifully dressed. Prince rushes to meet her, and they dance together; then she gives a nosegay of flowers to one of her sisters, and is about to leave. Prince follows her; she strikes her wand, the carriage appears, and she goes home to bed.—(4) Next morning sisters talk about ball and show her the nosegay. They again say that the lady's eyes were like hers, and she says, "Yes, it was me"; and, asked what she said, replies, "I said that if the prince gives another ball you will see me there again." They say, "What folly!" who is there to take her? All happens the same a third time. Prince asks heroine who she is, and says he wants to marry her. She says she cannot possibly tell him where she lives, neither can she marry him. He gives her a ring, and vows he will marry no one who does not first present it to him. She accepts the ring, but says it would be difficult for her to become his wife. Then she gets home as before.—(5) The same conversation takes place next morning with the sisters. Presently they tell her that the prince has fallen ill because he cannot find his lady-love. Then heroine goes into the garden, and is very sorrowful; the lady appears to her and asks why she looks so sad, then bids her go indoors and say that she wants to go out to service; then she is to ask at the palace if they want a servant, and try to get engaged as waiting-maid to the queen.—(6) She does as bidden, and queen takes her. The prince is ill in bed, and one day, when his food is ready to be taken up to him, heroine asks leave to carry it as far as his ante-room; then she slips the ring into the gruel. Prince finds it, and asks who made the food. "The cook." Then he inquires who brought it to the room, and sends for his mother's waiting-maid.—(7) She

goes reluctantly, and prince recognises her as the beauty of the ball. She says yes, it is she, and she wanted to return his ring, and knew no other way. He wants to marry her, but she says she is but a poor girl, and no fit bride for him. Then he calls his mother, and says he will marry her maid or nobody. Queen is willing. When the sisters hear of it they are very jealous, but heroine shows them kindness always.

Ibid., pp. 183-90. No. XIII. 239

"Il Luccio" (The Pike).

(1) Widow with one daughter marries widower with extremely beautiful daughter. One day, his Majesty passing window, sees lovely girl. One girl is weaving, the other making reels of silk. King enters house, and wants to see cloth. Every day, at the same hour, he comes and says to the beauty, "Good day and good year to her who weaves", and adds, "Good day to her who makes reels." Stepmother, who is jealous for her own daughter, sets her to weave, and the other girl to make reels. King then says, "Good day to her who weaves; good day and good year to her who makes reels."—(2) Then mother sends heroine to fairies for a sieve. On the way she meets old woman, who tells her she has to pass through dangers; explains to her which house it is; tells her to be very careful not to break stairs, which are of glass, and that she will have to search fairies' heads, and whatever she finds, must only say, "Pearls and diamonds." Then she will ask for sieve. They will take her into room full of ugly and pretty hats, and ugly and pretty dresses, and will ask which she would like. She must choose the ugliest of each. When she is leaving, they will tell her not to turn when ass brays, but when she hears *chicchericù*.—(3) Heroine follows these instructions. She chooses worst hat and dress, and gets the best. Fairies give her sieve, and start her. She turns when cock crows, and gets star in middle of her head. Stepmother tries to tear it off, but it grows the larger and brighter.—(4) She sends her own daughter for the sieve. Girl meets same old woman, who gives exactly the same instructions. Stepsister reaches fairies' house; breaks glass stair; insults fairies when searching their heads; chooses best hat and dress, and gets worst; is told not to turn when cock crows, but when ass brays; does so, and gets ass-tail on brow. The more mother cuts it, the longer it grows.—(5) Stepmother sends heroine on menial errands; tires her out, and ill-treats her, hoping she will die. She is sent to buy some pike. One of them says, when she is about to kill it: "Don't kill me! Throw me into the fountain!" Heroine takes it to fountain in garden.—(6) King comes every day to look at heroine, and one day tells stepmother that, whether she will or no, he means to marry her. He will have to go on a journey of many months after he has given the ring. Stepmother says he must order a carriage of iron, so that heroine, who is delicate, shall not fall ill through exposure during the journey. King orders such a carriage, and it is ready.

(7)—After the wedding, when they go to palace for refreshments, heroine remembers the pike, and runs to the fountain, calls it, and says good-bye. Pike bids her take it thence, and throw it into lake. She does so, and returns to king.—(8) Stepmother hides own daughter under a tub; then tells heroine that when they have driven a little way, she must say she wants to get down for a moment. They leave the palace. Heroine says she wants to alight, and king has carriage stopped. Stepmother gets out too, takes heroine to the tub, tears out her eyes, lifts up tub, puts her inside,[1] and gives the eyes into her hand, saying, "Here, put them in your pocket." She takes ugly daughter, who was under tub, and puts her in the carriage. She is scarcely inside, when all the cats behind carriage begin:

"Miaou, miaou, miaou!
Poor Beauty is in the tub now.
The ugly girl rides in the carriage;
The devil has got her in marriage."

King says, "Go with the cats, and see what is under the tub." Mother will not.—(9) Servants go, raise the tub, and find poor heroine with her eyes out. She asks servants to lead her to the stream that she may wash the eyes there. Pike says: "Wash yourself thus, and put your eye in its place; now do the same to the other side, and your sight will be restored." Her eyes are all right. Pike says: "When you turn back, take those two apes, your stepmother and stepsister, and, at my order, have them put into the tub, and let no one come to their aid. Then return and fetch me, and, when you get home, put me in the fountain in your garden." Heroine returns to carriage. Prince is surprised to see the servants returning with the bride herself, and remarks, "One bride in the carriage, and one in the road?" Heroine says, "Before I get in, grant me a favour, your Majesty. Have those two wicked women taken, and put under the tub where they left me; I can have nothing to do with you else."—(10) They are put in the tub, which is closed with padlock that none may rescue them. Heroine fetches pike, enters carriage, and off they go. King understands now why cunning stepmother insisted on iron carriage. Had it been of glass he would have seen that she wanted to palm off her own daughter. They reach palace, amid rejoicings of the people.—(11) Heroine puts pike in fountain, and every day goes to talk with it. When, after some years, it dies, she puts it under glass shade, surrounds it with precious stones, and keeps it in the best room.

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240 *Ibid.*, pp. 195-201. No. XIV.

"La Bella e la Brutta."

(1) Widower, with one daughter, marries again, and has another daughter. Stepmother ill-treats heroine; sets her spinning-task. One day gives her pound to spin before evening, or she will get no supper.—(2) Heroine goes

[1] See note 41.

out weeping. Meets old woman, who, hearing of her trouble, tells her to go to wood, where she will find a cow, and say to it:

"With your mouth spin, spin, away,
With your horns wind, wind, I pray.
I will pluck you sweetest hay."

By evening heroine brings home flax all ready spun and wound.—(3) Next day stepmother sends own daughter, giving her only half-a-pound of wool, of which she does not spin a quarter.—(4) Day after she sends heroine again with two pounds to spin. She meets same old woman, who bids her say same words to cow in the wood. She returns at night with task done. Next day she gets three pounds spun in same way.—(5) Then stepmother gives her shirt to sew, and if not finished by evening, she will get no supper. Old woman sends heroine to wood to say to cow:

"With your mouth thread, thread, I pray,
With your horns stitch, stitch, away.
I will pluck you sweetest hay."

Stepmother is at a loss to find fault with her.—(6) Next day she sends her to fairies for a sieve to sift flour for bread. Heroine knocks at door, and fairies ask, "Who is it?" "Friends." "Come softly; the stairs are glass." Heroine takes off shoes to go more gently. Fairies say, "Be so good as to comb me. What do you find in my head?" "Pearls and diamonds." "Pearls and diamonds you will have. Kindly make my bed. What do you find there?" "Gold and silver." "Gold and silver you shall have. Do me the kindness to sweep my house. What do you find?" "Rubies and cherubs." "Rubies and cherubs you shall have." They then show her lots of dresses, and bid her choose. She takes one of the worst; they give her the most beautiful instead. Told to help herself to money in another room, she takes three or four bad pennies; instead of which they give her gold and silver. They show jewel-case, and bid her choose pair of ear-rings, giving her diamond pair instead of broken ones. They say, "When you get to the bridge, turn round; you will hear a cock crow." Heroine turns round on the bridge when cock crows, and gets lovely star on brow. Stepmother tries to remove star, but, if she cuts it with a knife, it reappears more beautiful still. (7) Next day she sends own daughter, who, on being told to go softly upstairs, makes as much noise as possible, and breaks all the stairs. "Comb me. What do you find?" "Ticks and lice, you filthy people, you!" "Ticks and lice you shall have. Make my bed. What do you find?" "Fleas and bugs." Such shall she have. "Sweep my house. What do you find?" "Sweepings, and dirt, and filth, you horrid people!" Such shall she have. She chooses best dress, and gets worst; fills her lap with money, which is exchanged for three bad pennies; gets the broken ear-rings instead of those she chooses. They say, "When you get to the bridge, turn round; you will hear an ass bray." She turns, and gets ass-tail on the top of her head. The more mother cuts it, the more it grows, so daughter is uglier than ever.—(8) One day king passes, and asks mother for a few apples from tree near house.

She calls own daughter to pick some, but they keep stretching up out of reach. King says, is there no one in house who can pick a few apples. Stepmother says her other girl is fit for nothing; is always amongst the ashes. King has her called. Heroine dons dress the fairies gave, which rings like a bell as she comes downstairs. Stepmother says, "Hark at that stupid Cinderella; she is dragging the shovel after her." King asks her to pick a few apples; tree bows down, and fills her lap in a minute. King would marry her; stepmother consents, and it is arranged that in three days carriage shall be sent to fetch her. King sends outfit and seven rings.—(9) On wedding morning stepmother dresses up own daughter, puts heroine naked inside cask, and sets water to boil. King drives off with wrong girl, and cat runs behind carriage, saying:

"Miaou, miaou, miaou!
In the cask is the beauty now;
And the hideous, ill-tempered thing
Is driving away with the king."

King heeds not, but cat follows mewing, and so annoys him that, at length, he says, "Turn back."—(10) Then he finds heroine naked in cask, recognises her, takes clothes off stepsister, puts her in cask, dresses heroine, and off they go.—(11) Stepmother begins filling cask with boiling water; daughter cries out, "Mamma, you are scalding me!" Stepmother says:

"You are not a child of mine;
My girl has a husband fine;
Seven rings on her fingers shine."

Daughter screams again; mother replies in same words. When she finds she has killed own daughter, she fears to tell father.—(12) She dresses up corpse, and sets her on chair by the door,[1] with distaff beside her as though she were spinning. Father comes along, and says, "What are you doing there?—always sleeping instead of working!" and gives corpse a blow which knocks it down. Mother weeps, and says he has killed her child.—(13) Father is imprisoned, and afterwards mother is found guilty and shot.

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241 *Ibid.*, pp. 202-207. No. XV. (This story, also called "Novella de' Gatti", was contributed by Gherardo Nerucci, to whom it was told by Silvia Vannucchi of Montale.)

"La Bella Caterina."

(1) Countrywoman has two daughters. Caterina is very beautiful, but mother loves ugly daughter best, and tries all possible means to spoil Caterina's beauty. At last she plots with ugly daughter to send Caterina to

[1] See note 42.

get sieve from fairies, who are wicked, and will be certain to scratch her face. She calls Caterina, tells her they must make bread, and there is no sieve in house to sift flour; she must go at once to wood, and ask fairies for theirs. Caterina turns pale, dreading treatment of fairies, and begs mother not to send her. Mother and sister are so unkind that fairies could not treat her worse, so she goes.—(2) Entering the wood, she meets old man, who asks why she looks so troubled. She tells all. She need not fear fairies; he will tell her what to do. "First tell me what is making my head itch?" Caterina looks, and says, "I see pearls and diamonds." "Pearls and diamonds shall fall to your lot. When you get to fairies' house, knock, and if they say, 'Put your finger in key-hole,' put in a stick, which they will chop off. They will take you to room full of cats, some sewing, some spinning, some making hose—all engaged in some work. Without being asked, you must help each one to finish work. Then in kitchen you will see cats at work; help them likewise. You will presently hear the cat Mammone called. All the cats will tell her what you have done for them. Mammone will ask what you would like for dinner—black bread and onions, or white bread and cheese. Say, 'Black bread and onions'; they will give you the other. Mammone will invite you to ascend crystal staircase. Be careful not to break it. Afterwards, choose always the worst dress of those offered you." Heroine thanks old man, and promises to obey.—(3) When door is opened to her she asks for sieve. "We will give it you presently; come in and wait a bit." When she sees cats at work, she says, "Poor little kittens! Goodness knows how it must hurt your claws! Give it to me; I'll do it." In two twos (*in quattro e quattr'otto*) she has finished each one's work. In the kitchen she scrubs, sweeps, and puts all the furniture in order. Mammone is called; cats say, "She did my cooking," "She made my stockings," etc., etc., and bound about the room in joy. Mammone asks what she would like to eat. "Give me black bread and onions, I am not accustomed to anything else."[1] Cat Mammone gives her white bread and cheese; then invites her up glass staircase. Caterina takes off shoes so as not to scratch stairs. Offered choice of dresses, she takes the worst, and brass instead of gold. Mammone tells fairies to give her best dress and jewels set in gold. When she is arrayed like a queen, Mammone says, "Take the sieve and leave this house. If you hear donkey bray, don't turn; if cock crows, turn round." Caterina obeys.—(4) She takes no notice when donkey brays; when cock crows she turns, and a shining star suddenly comes on her head. She reaches home, and mother and sister are still more envious.—(5) Sister will visit fairies. Entering wood, she also meets old man. "Where are you off to so joyfully?" "Mind your own business." "Go where you like, then; I'll see you again to-morrow.'" She spoils fairies' door with her banging; gets finger chopped off through keyhole; sees sieve on ground when door opens, and calls out in rage, "This your sieve, you accursed people?" Seeing cats at work, says, "Confound you, cats, what are you slaving for, you stupids?" and pricks one's claws with needle, ducks another in boiling water, hits others over the ribs with broom

[1] See note 43.

and spindle. Great uproar: cats dash about screaming with pain. Cat Mammone appears, and hears what they have undergone. Quite seriously Mammone says to ugly sister she must be hungry; would she like black bread and onions, or white bread and cheese? "You're a nice creature! if you came to my house you wouldn't be offered black bread and onions, and you wouldn't have your finger chopped off. I'll take white bread and cheese." They bring the other. She breaks the glass staircase from top to bottom; when offered brocade dress trimmed with gold pendants, or fustian gown with brass pendants, chooses the former. They give her the latter. She leaves in a rage. Mammone says, "If cock crows, keep straight on; if donkey brays, turn round and you'll have a fine sight."—(6) Donkey brays; she turns, getting ass-tail on brow. She runs home in terror, screaming:

"Mamma dear, see!
Mamma dear, see!
The ass's tail has stuck to me."

(7) Meanwhile Caterina, still more lovely since visit to fairies, has been seen by king's son, who falls in love with her, and obliges king to consent to his marrying her. Wedding day is fixed, mother and sister not daring to oppose king.—(8) But on wedding morning Caterina is put in cask and shut up in cellar; ugly sister is dressed in her clothes and jewels, and mother cuts off ass-tail and binds her head up in a veil. When king's son and his court arrive, mother says, "Here's your bride, lovely and apparelled." He is about to take her hand, supposing it to be Caterina, when suddenly he hears a wailing underground, and listening awhile, and ordering silence, he hears sung in a plaintive voice—

"Alack! alack! and well-a-day!
In the cask the beauty is hidden away;
The ugly sister is in the carriage,
The king is taking her in marriage."

King's son, suspicious, takes veil off girl, and discovers the deception. Ass-tail has grown so much that it now covers her eyes.—(9) Prince finds Caterina, takes her out of cask, and puts mother and sister in instead. He orders a caldron of boiling oil to be poured over them, and takes Caterina to palace and marries her.

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307 *Indian Antiquary.* Bombay. Vol. xx (April 1891), pp. 142-47. ("Folk-lore in Salsette," by Geo. Fr. D'Penha.)

"BÂPKHÂDÎ."

(1) A *gôsânvî*[1] with a wife and six daughters has been in the habit of begging in his own neighbourhood from house to house, only collecting thereby

[1] An ascetic who goes about begging, smeared with ashes.

one *sêr* of rice daily, barely sufficing for himself and family. One day he goes begging outside his own village; a woman pours into his hands some rice boiling hot from the caldron, raising a big blister on his thumb. Returning home, he bids wife take needle and break blister; when about to apply needle she hears a voice saying: "Father, if you break, break it carefully." They are perplexed at this; but same words are repeated each time she attempts to open blister. Then she opens it with utmost care, and a little girl comes out and walks about. Poor *gôsâṅvî* is unhappy at having seventh daughter to maintain, but submits to fate.—(2) One day he bids wife make some *pôlê*.[1] She rejoins: "How many *pôlê* will one *sêr* of rice make? At any rate, they will hardly be ready before our girls will eat them up." Whereupon *gôsâṅvî* advises that girls be shut up whilst she makes them, and he and she can eat them together. He goes off begging as usual; wife shuts the girls up in a room, and begins making *pôlê*. When sounds of cooking a *pôlâ* reach the girls, one of them calls to mother, and makes excuse for getting out. Mother lets her out, and she goes straight to kitchen and eats up the first *pôlâ*. The same thing happens with all the *pôlê*, for the dough will only just make seven. Mother, not knowing what to say to husband, or what to give him to eat, takes some ashes and makes two *pôlê*, one for herself, one for him. He returns, and they sit down to the meal. *Gôsâṅvî* is enraged, and makes wife explain everything.—(3) Then he says he must take the girls and leave them in a forest, that they be no longer a burden upon him. Wife agrees, and that evening he calls to girls to dress quickly, for their maternal uncle has asked him to bring them to his house. They have never heard of their maternal uncle before, but get ready and set out with father. He leads them on for many hours through a forest, always replying to their inquiries that they must go a long way further yet. When darkness overtakes them he says that they must sleep that night in the forest. Girls, suspecting nothing, fall asleep. Youngest daughter, who came out of blister, is in the habit of sucking father's thumb when going to sleep, always waking when thumb is removed. The *gôsâṅvî* is therefore obliged to cut off his thumb and leave it in little girl's mouth, whilst he goes away leaving them all asleep.—(4) Next morning girls cannot find father, but, seeing his thumb in youngest sister's mouth, conclude that she has eaten him, and henceforth name her Bâpkhâdî.[2] They take it from her mouth, thus waking her, and reprimand her severely; saying that they intend to leave her to herself, they start off for another country. She follows them till they find a large house with seven rooms in it, all vacant. Each takes a room, finding in it plenty of food, clothes, and other necessaries;

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[1] *Pôlê*, singular *pôlâ*, are made in the following way:—Ordinary rice and a little quantity of another grain (*mêthî*, plural *mêthiâ*) are ground together. The flour is made into dough with toddy and water, and allowed to remain for a few hours. After this an earthen *tâwâ* (platter) is placed on the oven, a little oil rubbed on it (usually with a stick of the plantain leaf, after beating it into the shape of a brush), and a little of the dough poured on it, which in a short time makes a *pôlâ*.

[2] *Bâpkhâdî* means literally "eater of the father".

but Bâpkhâdî's room is the best, containing clothes and furniture of matchless beauty, and having a stable attached. But she says nothing about it to sisters, always remaining in the rags in which she had come.—(5) On Sunday mornings the six sisters dress in their best and go to church to attend mass. Before starting they always call to Bâpkhâdî to ask her whether she is coming; but she answers never a word. Nevertheless, she quickly dresses up in rich silks with golden slippers, and goes to church on horseback, arriving before her sisters. So, too, after mass she will get home first, and be standing at her door, clothed in rags. Sisters, who have seen the beautiful girl, return and tell her what a sight she has missed through not going to church.—(6) One day, whilst returning from church, Bâpkhâdî loses one of her slippers, and it attracts the attention of the king's son, who happens to pass by. He picks it up, and goes and throws himself down in his father's stables, thinking of the owner of the slipper, and how he can find her. Then he gives up eating and drinking. King searches for him in vain throughout palace and all through village.—(7) But king's maid-servants go to stables to feed the horses, and, as usual, eat the grain and throw them the husks; seeing which, the prince calls out from hiding-place: "Oh, ho! is this how you feed the horses? No wonder they get leaner day by day, while you grow stouter!" Hearing prince's voice, the maid-servants fly like lightning to the king, and say: "Sire, shall we tell thee one, or shall we tell thee two?" King bids them say what they have to say at once, and when they have related all, he goes to the stables and speaks thus to prince: "What ails you, my son? Tell me what you lack. If any has lifted his hands to strike you, I will take his hands. If any his legs to kick you, I will take his legs. If any has cast his eyes on you, I will take his eyes." Prince replies that nothing ails him, nor has any one harmed him. He grieves because he has found a golden slipper, and knows not how to trace the owner, whom he must marry or die of grief. He will touch no food or drink till he finds her. King comforts him, promising to send in all directions to find the owner, and persuades him to go home and take food as usual.—(8) Messengers are sent to try the slipper till they find the owner, then to arrange for her marriage with prince. They seek throughout the country, coming at length to the house of the seven sisters. The slipper is tried on the six eldest, but fits none. Then they, for once, think of Bâpkhâdî, and bid the men try it on her; and lo! it fits her perfectly.—(9) Arrangements are made, the day appointed for the ceremony, and Bâpkhâdî is duly married to the king's son amid great rejoicings. Her six sisters are invited to live in palace, but are made to wait on her as her maids. They grow jealous of her.—(10) Presently prince determines to set out on distant voyage, and fits out his ship. Before taking leave of Bâpkhâdî he calls her sisters, and bids them tend her carefully, saying, that should a son be born to him, a shower of gold will fall on his ship; if a daughter is born, there will be a shower of silver. He departs, and in due time Bâpkhâdî bears a son. But her sisters bind up her eyes, and take the child and bury him alive under a *sâyâ* tree, and substitute in his place an *ôrônṭâ*.[1] Bâpkhâdî little knows the

[1] A round stone used for grinding spices.

trick that has been played her. A shower of gold falls on the prince's ship, and, in his joy, he distributes sugar and other presents to his crew, and hastens home. When the sisters show him the *ôrôntû* he is grieved to the heart, but remains silent.—(11) Two or three years afterwards he again sets out on a voyage, advising the sisters to take more care this time of his wife. Bâpkhâdî again bears a son, and the sisters bind her eyes, and take away the child, and bury it alive under an *âṅśâ* tree, substituting for it a *bôvâtrû*.[1] Prince witnesses a second shower of gold; again distributes sugar and other presents, and hastens home, only to be disappointed once more.—(12) Another two or three years elapse, and he sets out again, telling the sisters to exercise great care this time. His wife bears a daughter, and the sisters bury the child alive in the church, putting in its place a *môvâlî*.[2] This time there comes pouring a heavy shower of silver; the prince distributes presents, and returns home. The sisters show him the *môvâlî*, and also tell a lot of tales against Bâpkhâdî.—(13) He is enraged, and casts her into a dark dungeon, and takes the six sisters as his wives. Bâpkhâdî is also deprived of all her clothes and jewellery. For food, the remains of fish[3] and other leavings are thrown to her. So matters continue for several years.—(14) Meanwhile, "the hand of the Almighty" has saved her three children, and they grow to be from ten to fifteen years old, and live by begging. In their begging excursions they are wont to say: "Brother Sâyâ from under the *sâyâ* tree, brother Aṅśâ from under the *âṅśâ* tree, sister Dêukû from the church, the king[4] of this country is mad; he married seven wives; he is our father." From house to house they go, repeating these words, and at last reach the palace. The prince hears, but cannot understand, and bids them repeat the words over and over again several times; then he tells one of the six sisters to give them something in alms. The sisters conclude who the children must be, but pretend not to know, and one of them offers alms. But children refuse to take any. Each of the sisters in turn offers something; but children will take nothing at their hands.—(15) Prince is puzzled, and asks them for an explanation, whereupon children say: "Let your seventh wife, who is in the dungeon, come out. Place seven curtains between her and us, and watch what happens. Then you will come to know everything." Bâpkhâdî is brought forth, and seven curtains are placed between her and her children. Three streams of milk burst from her breasts, and, penetrating the seven curtains, run into the children's mouths. Prince is astounded, and, at length, makes sisters explain by revealing the whole story. Then he embraces the children, and also Bâpkhâdî, asking her why she did not tell this story long ago. She replies that, her eyes being bandaged, she knew nothing; hence

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[1] A broom made out of the reeds of the cocoanut palm-leaf. It is ordinarily known as the "Goa broom".

[2] A *môvâlî* is another sort of broom made of the date palm-leaf.

[3] It should be remembered that the Salsette Christians are fish-eaters. They very seldom eat meat, except, perhaps, on Sundays and feast-days.

[4] By "the king" is here meant "the prince" of the tale.

her silence.—(16) Prince orders children to be bathed and handsomely clad. Bâpkhâdî is restored to her former position, and again clothed and covered with jewellery.—(17) The six sisters are despoiled of all. Prince has their hair and noses cut off, and they are then seated on donkeys, and banished from the country. The donkeys gallop on for several hours, when sisters say: "Donkey, donkey, which way?" Donkeys reply: "On, on; for your wrongs we have to suffer!" Prince, and his wife and children, live happily to very old age. He succeeds his father as king.

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219 *Ipswich Journal*, "Suffolk Notes and Queries." Reprinted in *Longman's Magazine*, February 1889, p. 441. (Told by a Suffolk nurse to "A. W. T.")

"Cap o' Rushes."

(1) Rich man asks his three daughters how much they love him. First says, "As my life"; second, "Better than all the world"; third says, "As fresh meat loves salt." Last answer angers father, who drives youngest daughter from home.—(2) She comes to fen, gathers rushes and makes cloak, which covers her from head to foot, hiding her clothes. Inquires at house if maid is wanted there; she asks no wages, and will do any kind of work. Is engaged to wash pots and pans, and is called Cap o' Rushes.—(3) Dance is given in neighbourhood, and servants go to look on. C. feigns fatigue, and remains behind. When other servants have started, C. doffs disguise and goes to ball; her master's son falls in love with her, and dances with her. She slips home before other servants, puts on disguise, and pretends to be asleep. Next day they tell her of beautiful lady who so attracted young master. Next night there is another dance. C. again pleads fatigue, but afterwards goes as before, and dances with young master. Returns home before other servants, and gets to bed. Next day they tell her what she missed seeing.—(4) Same thing happens a third time; young master gives ring to C., saying if he does not see her again he will die. He tries in vain to find out what becomes of her.—(5) At last grows ill, and has to keep his bed. Cook is ordered to make gruel for him; C. comes in, begs to be allowed to do it, and slips ring into it. Young master finds ring and sends for cook, who at last confesses that C. made gruel. C. is fetched, is questioned about ring, and finally throws aside her disguise.—(6) Young master recovers, and marries C. Her father is invited to wedding, but no one knows who C. is. She tells cook to dress all dishes without salt. Guests cannot eat the tasteless fare.—(7) C.'s father, after trying every dish, bursts into tears, explaining that he once drove his daughter from home for saying that she loved him as much as fresh meat loves salt, and she may be dead by now. C. makes herself known.

IVE, DR. ANTONIO, *Saggi di Dialetto Rovignesi.* Trieste, 1888. 52
Pp. 54-58. (Narrated by Maria Puschia, aged twenty-one.)

"EL PUMO DE UORO E LA CONÇAÇIENARA" (The Golden Apple and the Cinder-Girl).

(1) A woman has two daughters; is indulgent to the elder, but ill-treats the younger, who must stay always by the fire, and is called Conçaçienara. One day mother and elder daughter go out.—(2) Mother gives heroine two pounds of wool to spin, saying she will be beaten if it is not done. Heroine goes to goat in the stable, and says she is in despair, for mother has given her two pounds of wool to spin, and she knows not how. "Don't despair," says the goat; "put it on my horns. I will spin it for you." Heroine takes the spun wool to her mother, who next day gives her three pounds. Goat again spins wool, and heroine takes it home rejoicing. "Just look, mother! I have spun this too." But sister says, "Don't believe her, mother; it was the goat that spun it."—(3) Mother is very angry, and resolves to kill the goat. Heroine goes to tell it. "Let her kill me. You take my entrails (*treîpa*) and wash them by the sea-shore. A golden apple will fall out. Put it in your pocket and go home." Goat is slain, and heroine does as bidden. Sister tells mother that she has seen heroine wash the entrails and put the apple in her pocket. The apple is thrown on to the dust-heap.—(4) In the evening mother and elder sister go to the theatre, telling heroine to bide at home and tend fire. When they have started, gaily dressed, heroine goes to the apple and says:

"Apple-tree, beautiful apple-tree,[1]
Despoil your branches now for me;
Make me a lady fair to see;
Dress me as splendidly as can be."

And out of the apple springs the most lovely dress. She dons it and goes to the theatre; mother does not recognise her. Everyone wants to dance with her, because she is so lovely. When the dance is over she slips away unnoticed. One of the gentlemen runs after her, but cannot catch her. She goes to the apple and says:

"Apple-tree, beautiful apple-tree,
Despoil the lady fair to see;
Deck your branches instead of me,"

and is dressed as she was before. Mother returns, and talks about the lovely lady with whom all wanted to dance. Heroine remarks, "Perhaps I was

[1] This is the only allusion to a tree having sprung from the gold apple.

there myself," and is taunted with being always by the fire instead.—(5) Next evening all happens as before. Heroine says to apple :

" Apple-tree, beautiful apple-tree,
Despoil your branches now for me ;
Make me a lady fair to see ;
Fairer than yesterday let me be,"

and a still finer dress springs out. Sister calls mother's attention to lovely lady at ball. As soon as the dance is finished heroine runs away. Gentleman runs behind her, but drops his stick ; whilst he stoops to pick it up she rushes home and says same words to apple. Mother returns, and talks of the lovely lady, who looked still more beautiful than formerly, and again taunts heroine with having seen nothing. Heroine says, " Perhaps I was there myself."—(6) Next night everything the same. Heroine says same verse as on first night, and gets the most splendid dress of all. She leaves directly dance is finished, and, in her haste to escape gentleman who follows her, she drops a shoe as she runs downstairs. She says same words to apple, and is clad as before, and sits by fire. Mother returns with same taunt.—(7) Meanwhile, the gentleman who picked up shoe goes about crying, " Who has lost a shoe?" Elder sister goes to balcony to see who calls, and, on being asked, tells gentleman she has lost shoe. She tries to get it on, but it is too small. " Wait, whilst I go and put on my thin stockings," she says ; but, instead of doing so, she chops off her toes. Still the shoe does not fit. Gentleman asks if she has not a sister, and she says No.—(8) But he goes inside and finds her, and says, "Lady, have you lost a shoe?" Heroine puts it on, and it fits her perfectly, whereat sister is very angry. He says he will marry heroine. She goes to apple and says same verse as at first, and is made more splendid than on any former occasion, but is without one shoe. She returns to the house, and sister exclaims at her loveliness. Gentleman gives her the shoe ; she puts it on, and he takes her to his palace.

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53 *Jahrbuch für romanische und englische Literatur.* Leipzig, 1870. Vol. xi, pp. 354-57, *Cyprische Märchen*, by Felix Liebrecht. (Translated into German from third volume of Κυπριακά, by Athanasios Sakellarios.)

" ASCHENBRÖDEL."

(1) Old woman has three daughters. She loves the youngest most ; the other two, being jealous, try to get rid of mother by some means. They go together on to the roof of the house, taking their spindles : the first to break her thread is to be eaten by the others. Mother is old and weak, and it is her thread that breaks. She begs for one more chance, but her thread breaks once more, and again a third time. Then elder daughters seize her ; and, seeing they are in earnest this time, mother calls youngest, and bids her collect all her bones when sisters kill and eat her, put them in a vessel and

smoke them for forty days and forty nights, without losing sight of them for one moment; then open the vessel, and see what has happened to them. Heroine weeps, and promises to do mother's bidding.—(2) Sisters kill and eat mother, inviting heroine to share the feast, which she declines to do. Then she collects bones unknown to sisters, makes big fire, and sits day and night watching them being smoked. Sisters cannot persuade her to leave fireside and go out. When forty days are over, and sisters are out, heroine opens vessel and finds bones have turned to gold and diamonds.—(3) Sisters are invited to a wedding, and ask heroine to accompany them. She declines; but, as soon as they have started, she opens vessel, takes out beautiful dress, and hies to the wedding. No one knows her; prince is much struck, and attempts to follow her home. In her haste to escape she loses a shoe, and cannot wait to pick it up.—(4) Prince takes it and sends for a pedlar-woman, who is to take shoe from house to house and try it on everyone. In this way she comes at length to the three sisters. Elder sisters try it in vain, then heroine, whom it fits perfectly.—(5) Old woman goes straightway to tell prince, who makes preparations for wedding without delay.—(6) Immediately after ceremony, bride takes two or three servants from palace to fetch contents of vessel. Sisters marvel at sight of wealth therein, and ask where she got it. "These are our mother's bones, and her blessing." Then she gives them a share, and takes remainder to palace.

KRISTOFER JANSON, *Folke-Eventyr*, uppskrivne i Sandeherad. Kristiania, 1878. No. III, p. 13. (In Norse dialect.) 289

"KONGSDOTTERI I HAUGEN" (King's Daughter in the Mound).

(1) Heroine's mother dies, and the king, her father, marries a witch with one daughter. Stepmother will not allow heroine to marry prince, but sends her far away into forest to live seven years in underground cave.—(2) A lime-tree forces its roots into cave, and heroine ties gold and silver thread round them. A horse chased by wolves puts a leg through the roof of cave; a wolf following, falls through the hole; heroine lays hold of wolf's bristles and is drawn out.—(3) A brown horse stands without, mounting which heroine rides to castle, where witch's daughter is about to marry prince. Heroine is allowed to help in the kitchen.—(4) On the wedding-day witch's daughter bears a child in stable, and heroine must go to church to represent bride, whose portrait alone prince has seen. Amazed at heroine's beauty, prince gives her a glove, strictly bidding her keep it herself. Heroine asks for her own horse to ride, and says to prince, "Note carefully what I say to-day.' When they have ridden some distance, she says:

> "Be steady, young horse, let your pace be less wild;
> In the stable at home the bride bears a child."

Prince listens, wondering. They pass the lime-tree, and heroine says:

"Thee, lime-tree, I once more behold!
Thy roots beneath are twined with gold."

Reaching the cave, she adds:

"Here in the mound full seven years long
Did no one ask me for a song;
And then a horse I found above.
Years past, I won a prince's love.
On a wolf's back have I ridden,
And now to honour I am bidden."

They come to a gate which is slamming to and fro, so that none can pass; bride says:

"Stand open, gate,
Handsome and fair;
King Finn, my father,
Placed thee there."

—(5) When they return home, the witch's daughter is arrayed as bride, and heroine goes into the kitchen. Prince asks bride for the glove. She says she has forgotten it, and goes into kitchen to get it; but heroine will only give it up to prince. Witch's daughter is to walk in front, and heroine is to stretch out her gloved hand from behind her.—(6) But prince holds the hand fast, and will not release it.—(7) He marries heroine, and witch and her daughter are driven to the forest and thrown into the cave.

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290 J. KAMP, *Danske Folkeæventyr.* 1879. P. 34. No. III. (From Sealand.)

"KONGEDATTEREN I HÖJEN" (The King's Daughter in the Hill).

(1) Old king, having only daughter, Sandine, adopts a nephew, Henry, to succeed him, and to marry Sandine. They swear eternal love. A wicked sorceress entices old king to marry her. War breaks out; old king dies, declaring Henry his successor.—(2) Wicked queen and her daughter Laurette plot to get rid of Sandine. They dig a chamber in a mound, entice Sandine with her seven faithful maidens to drive to see it, and when they have entered chamber, slam the door behind them, burying them alive. One of the servants had thrown some victuals into mound before they entered. Later on a wolf scrapes a hole into the chamber, and brings them daily a large piece of meat. One of the girls dies every year, and is buried beneath the chamber-floor.—(3) When seven years have passed, heroine digs herself out with her knife, the wolf helping her by scratching from outside. When set free she faints, and is carried by wolf deep into the wood.—(4) Ragged and helpless, she is here

ound by poor charcoal-burner's wife, who succours her.—(5) Then, calling herself Maria, she goes to castle, where they are wanting spinning-maid, and gets engaged as such. Henry, on returning from war, has been told that Sandine had died; and her grave in churchyard is shown. Laurette tries to ensnare him, and at length their marriage is arranged. The spinning-maid works in castle, and presently becomes seamstress.—(6) As wedding-day approaches, king wants Laurette to do some work to prove her ability. First, she must weave. She cannot; heroine does work for her, exchanging dresses with her before doing last yard, the blinds being drawn; for king wishes to see bride finishing work. Secondly, Laurette must hem a shirt, and king will see her sew the last letters of his name. Again Sandine does the work, sitting for the last hour in Laurette's dress in a dim room. Thirdly, she must show her horsemanship, and, being unable to ride, she persuades heroine to wear her dress and take her place, being closely veiled, on the plea that the sharp wind hurts her eyes. Sandine rides with king, who is charmed with her.—(7) The night before the wedding, Laurette, being ill, sends for heroine to take her place. Sandine consents, but, lying awake that night, thinks sorrowfully on her love whose bride she will be, but who will never be her husband. Suddenly she hears a cuckoo outside her window, and asks what it says:

"Do you guess, do you guess,
What Laurette carries 'neath her dress?"

(8) Next morning, dressed as bride, heroine accompanies king to church. The cuckoo sits in a tree, calling. "Why do you sing, my cuckoo?" says heroine. Cuckoo answers:

"To go to church she is not able,
The wicked bride sits in the stable;
She leaves her new-born babe in danger,
Setting it down beneath the manger."

King asks what she is saying. "I said nothing, most gracious sir!" When she descries the mound, heroine whispers:

"Desert drear! oh, desert drear!
Seven hapless maids lie buried here.
In darkness we lingered, and none save I
Lived to behold again the sky."

She is again asked what she says. They pass a pond where a duck and a drake are lying with their ducklings. Heroine says:

"You, duck, may live happily with your mate;
But I return home to be desolate!"

Same question from king, same answer. As they enter the church, heroine says:

"This beautiful church did my father rear;
Sandine was to stand at the altar here.
Henry, the name of my bridegroom dear;
Ah, that he ever, as now, might, be near!"

Same question, same answer. They are married, and king puts gold ring on her finger.—(9) They return, and heroine changes dress with Laurette, who in the evening, while dancing with king, is asked what she had said to cuckoo, etc., etc. She makes excuses, and every time must go to question Maria the seamstress. At last king takes Laurette's hand and asks where ring is. Sandine will not give this up. Laurette tries to get it by force, and while they are struggling backwards and forwards, king appears, recognises Sandine, whom he had believed dead, and claims her.—(10) The wicked queen and Laurette are rolled to death in a barrel stuck with nails.

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169 VUK KARAJICH, *Serbian Folk-tales.* Berlin, 1854. No. XXVIII. (Translated into German by Wilhelmine Karajich.)

HOW AN EMPEROR'S DAUGHTER WAS TURNED INTO A LAMB.

(1) Emperor's dying wife gives him a ring, enjoining him to marry no one whose left forefinger it will not exactly fit, lest evil befall him. After her death, messengers search the kingdom in vain, and afterwards the entire world, but no one is found whom ring will fit. In despair, emperor flings ring away; it bounds from the ground into daughter's lap. She puts it on forefinger, and shows how exactly it fits. Father is struck dumb, and when daughter's tending restores him, he tells her of vow.—(2) She at first thinks him out of his mind, but, convinced to the contrary, she resolves to die, seizes a knife, and stabs herself through the heart.—(3) Father sends for enchantress, who bids him stand at daughter's head, and blow his flute from dawn till eve. Emperor obeys, and has scarce begun to blow, when daughter stands up. He then makes preparations for wedding on the morrow.—(4) Daughter hearing this, seizes father's sword and cuts off left hand, then burns right hand in fire. Next morning, when all is ready for wedding, servant tells emperor he has seen daughter handless.—(5) Emperor rushes to see, then sends for enchantress, who gives him a herb, and scarcely has he touched stumps with it when hands grow as before.—(6) He guards her, lest she do herself further injury; and, as she paces through the rooms, she sees in a corner of the house a wand of pure gold, on which is written in letters of blood, "Touch me not." Full of curiosity, she takes staff in her hand, and is instantly transformed into a lamb, and runs bleating through castle. Emperor is told, and sends again for enchantress, who confesses she can do nothing. He consults several other wise women, but they cannot remove spell, and so emperor remains unmarried. The lamb is always with him, and is petted and loved. At his death the lamb dies too.

Ibid. No. XXXII. 54

"ASCHENZUTTEL."

(1) Maidens who are tending cattle sit spinning round a pit. Old white-bearded man warns them if one should drop her spindle into pit, her mother would be transformed into a cow. They move nearer to pit in their curiosity to look over, and youngest maiden accidentally lets spindle fall. On reaching home, she finds her mother is a cow. Heroine tends cow, and drives it daily to pasture with others.—(2) Some time after this her father marries widow with one daughter. Stepmother ill-treats heroine, who is more beautiful than her own daughter, and makes her a drudge. One morning she gives her a whole sackful of flax to spin and wind into a ball by evening, or not venture home. Heroine spins all the while as she follows cattle, but at mid-day weeps in despair at little progress. Cow, her mother, comforts her, saying she will chew the flax, then a thread will come out at her ear, which heroine can wind into ball. So it happens. When heroine takes large ball of wool to stepmother she is astonished, and gives still more flax to be spun next day.—(3) When this is also done, she gives heroine more again third day, and sends stepsister secretly to spy who helps her.—(4) Then stepmother persuades father to slay cow. Heroine is in great distress at this, but cow comforts her, and bids her eat none of the flesh, but collect all bones and bury them under a certain stone behind house, and, when in trouble or need, to come to grave for help. This is done. Heroine's name is Mara, but, because she has to do all the dirty work of the house and hearth, she is nicknamed Aschenzuttel.—(5) One Sunday, before going to church with her own daughter, stepmother scatters large bowl of millet all over the house, and threatens heroine if she has not collected it all and cooked dinner by their return. Heroine weeps, and goes to mother's grave. There she sees large chest full of costly dresses, and two white doves perched on lid tell her to choose dress and go to church whilst they perform tasks. Everyone in church is astonished at her beauty, the emperor's son especially. At the close of service heroine hurries home, returns dresses to grave, when they vanish, and finds dinner ready and grain sorted.—(6) Next Sunday stepmother scatters still more millet, and all happens as before; and also on third Sunday, when prince follows heroine from church and picks up shoe, dropped in her haste to escape.—(7) Prince goes from house to house trying shoe, but it will fit none. Stepmother hides heroine under trough when prince arrives, and says she has no daughter besides the one who cannot wear shoe. Cock flies on to trough and cries "Kickeriki, the maiden is under this trough." "Devil take you!" says stepmother.—(8) But prince raises trough and finds heroine in same clothes she wore last time at church, but with no shoe on right foot. Prince recognises and marries her.

170 PATRICK KENNEDY, *Fireside Stories of Ireland.* 1875. Pp. 81-87.

"THE PRINCESS IN THE CAT-SKINS."

(1) A queen was left a widow with one daughter. She married again, and her husband ill-treated her, and she died. The widower thereupon proposed to marry the daughter.—(2) She being troubled at such a shocking offer, went into the paddock where her filly was grazing. The filly told her she was the fairy that watched over her ever since she was born; that her stepfather was an enchanter, but that she could baffle him, and that the princess was to say, in reply to the request, that she must first have a dress of silk and silver thread that would fit into a walnut-shell. The procuring of this dress kept the enchanter for a full half-year, and when he brought it, the princess went to consult the filly. She thereupon asked him for another dress of silk and gold thread. This was at last procured, and she then (having previously consulted the filly) demanded a dress of silk thread thick with diamonds and pearls, no larger than the head of a minnikin-pin—"three is a lucky number," she exclaimed.—(3) On the evening this came home, she found on her bed a dress of cat-skins. This she put on, and taking her three walnut-shells, she went to the filly, who was ready harnessed, and away they went. They stopped at the edge of a wood, where the princess alighted, and slept at the foot of a tree.—(4) She woke up to find half a hundred spotted hounds yelling like vengeance. A fine young hunter leaped over their heads, and kept them at bay, and then came to the princess. Although disguised in her cat-skins, and her face and hands brown as a berry from a wash she had put on herself, he was struck with her beauty, and led her to his palace, for he was the young king of that country.—(5) He told his housekeeper to employ the young girl. She went into the servants'-hall, and resisted all attempts at familiarity by the other servants, keeping to herself so much they gave her the office of helping the scullery-maid. The next day the young king sent for the new servant to bring him a basin to wash in and a towel, and the prince delayed her with questions, striving to ascertain her rank. This caused jealousy in the other servants, and Cat-skin was told to do everything for them.—(6) Next night the prince was at a ball, and the princess, getting leave to retire early, but not being able to rest, stepped out on the lawn to get air, and saw her filly under a tree. The filly told her to take out her first walnut-shell, and "hold what's inside over your head"; and the silk and silver dress immediately fitted on to her. She then mounted the filly and rode to the ball. The glitter of her robes was like the curling of a stream in the sun. The prince fell in love with her, but she would not let him see her home, but only help her in the saddle.—(7) Next morning he asked that Cat-skin should bring him hot water and towel to shave, and he recognised the same features as the princess at the ball, but she wouldn't talk beyond "yes" and "no".—(8) After a week there was another ball, and same thing took place, the princess appearing in the dress of silk and gold thread, with gold crown on her head. The prince was up to

his eyes in love with her. She bantered him about his talking so pleasantly, and said she had heard he talked to his servant-maid dressed in cat-skin. He declared that the girl was very much like the princess, except for her brown skin, and the princess pretended to be offended, and declared she must go. He tried to mollify her, but she only said if she forgave him she would come to the next ball without invitation. Arriving home safely, she took the upper hem of her dress, which came off like a glove.—(9) The next morning he sent for Cat-skin to bring up a needle and thread, to sew a button on his shirt-sleeve. He noticed her small and delicate fingers, but she would only reply to his observations that it wasn't proper for him to talk so, and repeat it to princesses and great ladies.—(10) The third night came, and she shook the dress of silk and pearls and diamonds over, and the nicest crown of the same on her head. He asked her at the ball to be his queen, and she said yes, if he would not ask Cat-skin the same question next day. As she was going, he slipped a downy limber ring of gold upon one finger. It was so small he thought she wouldn't feel it, and by it he would recognise her again.—(11) The next morning he sent for her to choose a suit of clothes for him, as he was going to be married. Upon her asking who it was he was going to marry, he replied it was herself. She had promised she would marry him if he knew her the next time they met. This was the next time, and he knew her by his ring on her fourth finger. She asked him to go into the next room for a minute, and then appeared in her dazzling dress of silk and jewels.—(12) They were married forthwith.

KHUDYAKOV, *Velikorusskiya Skazki* (Tales of Gt. Russia). Moscow, 1860. Part I, p. 51. No. XV. (Noted at Kasan.) 55

"ZAMARASHKA" (= a dirty person).

(1) Merchant has three daughters; the youngest is stupid. He is going to the fair, and asks what gifts he shall bring them; all choose dresses. The youngest is always by the stove, inside the copper for washing the linen.—(2) The czar gives a ball; heroine stays at home. Her godmother appears to her (as in Perrault), and asks if she would like to go too. She dresses like her sisters, strikes the table with her wand, causing first a coachman, then a carriage to appear, and goes to ball, where sisters do not recognise her. Czar asks her name, but she will not tell it. At eleven o'clock (godmother has said nothing about midnight) she returns home, soils her face, and sits in the copper.—(3) All happens the same next day. Zamarashka is dressed in gold; her shoe sticks in the pitch.—(4) Search is made for the owner. Elder sisters cut off their toes.—(5) Czar marries heroine.

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171 *Ibid.*, Part II, p. 68. No. LIV.

"PERENOVOE CHUDO" (The Wonder of Wonders).

(1) Old man's wife dies, after giving him a ring, and saying he must marry whomsoever it fits. He wanders about the world with it, but it fits nobody. He returns home, and lays it on the window-sill.—(2) His daughter puts it on her finger, and shows father that it fits her, whereupon he says he must marry her. She objects, but in the end is obliged to submit.—(3) She asks father to have a bedstead made. There is a secret drawer contrived in it, into which she gets, and he cannot find her. The bedstead is sold to Prince Ivan, who puts it in his own room. Food is brought to the prince, and when he leaves his room, heroine comes out and helps herself to it.—(4) On one occasion he hides, and when she comes out, surprises her. He clothes her in the dress which is called "The Wonder of Wonders", and tells his mother every time she takes food to give some to the girl.—(5) Prince goes out hunting. His mother entirely forgets the Wonder of Wonders, and she is left standing in the corner of the room. Heroine doffs the wonderful dress, and runs away.—(6) She comes to an oak by a well, and climbs up it. Hard by there lives a woman who makes sacramental wafers. She has three daughters, and she sends the eldest to draw some water. The girl goes to the well, and, seeing the reflection of heroine in the water,[1] exclaims, "How lovely I am! I shan't fetch water any longer," throws down the bucket, and returns. Mother sends second daughter, and the same thing happens. Then the third daughter is sent, and she returns home.—(7) After that, mother herself goes to the oak, and, seeing heroine, bids her come down. Meanwhile, Prince Ivan returns home, and finding that the girl has gone, falls ill with grief.—(8) As soon as heroine hears of his illness, she makes him a wafer with an impression of her ring on the top of it. Prince eats it, and feeling much better, asks whence it came, and sends for some more.—(9) They bring him more, and he notices the device, and asks for the ring with which the impression was made, then sends for the person to whom the ring belongs, and marries her.

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172 *Ibid.*, Part II, p. 70. No. LV.

"MASHKA SOPLIVKA" (Mary the Smutty-nosed).

(1) Queen has son and daughter. Before dying she gives a ring to son, and says he must marry whomsoever it fits. He travels about the world with it in vain, and, returning home, lays it on the window-ledge.—(2) Sister puts it on, and, seeing that it fits her, brother says he must marry her.—(3) She runs away, and gets inside a hollow oak-tree. Some gentleman's children are playing near, and their dogs, seeing the girl in tree, begin to bark.—(4)

[1] See note 44.

Boys pull her out, and take her to their parents. She leaves her clothes-box inside the tree. She says her name is Mashka Soplivka. She lives there with the family.—(5) One day, when the master is going to a feast, heroine asks him to take her with him. Instead of complying, he hits her with his boot. As soon as he has started, she asks permission to go to forest to gather mushrooms. She hies to the hollow tree, gets from her box a carriage and horses, and drives to the ball, where she will only speak to her master. He asks her name, and she says "Boot". Then she leaves, returns everything to the box in the tree, and brings some mushrooms to her mistress.—(6) Next day master is again going to ball, and Mashka asks him to take her. At that moment he is wiping his face with a towel, and he strikes her with it. Heroine repairs to the forest as before; and, when asked her name, says "Towel".—(7) On the third day, when Mashka asks master to take her, he is standing before his looking-glass; he throws it at her, breaking it to pieces. Heroine goes with his child to the ball, having fetched things from tree as before. When asked her name, she says "Looking-glass". Child inquires what kind of looking-glass, and heroine says the same as his father broke. They return to the oak-tree.—(8) Master's son marries heroine.

[*Note.*—In No. LXXXIII (*ibid.*, Part III, p. 11), Czar, before dying, gives son a ring, and bids him only marry one whom it will fit. Prince travels in vain quest of bride, returns home, and lays ring on table. Sister fits it on, and brother says he must marry her. She makes him build her a house on sea-coast, and thence escapes by aid of fisherman, who conveys her across the sea. She dwells in hollow tree in forest, feeding on berries. Her clothes wear out, and she is at length succoured by some old women who are gathering mushrooms.]

DR. H. KLETKE, *Märchensaal.* Märchen aller Volker für Jung und Alt. Berlin, 1845. Vol. i, pp. 149-63. (Taken from d'Aulnoy.) **56**

"FINETTE ASCHENBRÖDEL."

(1) King and queen, reduced to poverty, sell by degrees all their possessions, and determine to live by making nets for catching fish and birds. Queen insists they must get rid of their three daughters, whom they cannot afford to keep. King laments.—(2) Youngest daughter, Finette, overhears them arranging to take children a long way off and desert them, and runs to her godmother, the fairy Merlusche, who lives in a distant grotto. She takes butter, eggs, milk, and meal to make godmother a cake. On the way she is very tired, and sits down and cries. Horse with diamond trappings bows his knees before her; carries her to godmother, whose hair she combs, and from whom she receives ball of thread, by means of which she can find way home when mother deserts her, also a sackful of gold and silver clothes. Heroine rides home on magic steed.—(3) Next morning mother takes three daughters a long way, then leaves them asleep: heroine stays awake. Sisters flatter her, and promise gifts if she will take them home. Mother thinks she

sees their ghosts when they return. Sisters are unkind to heroine, instead of keeping their promises.—(4) All happens again as before. This time godmother gives heroine sack of ashes with which to make trail, and tells her not to bring sisters home with her; but she does so.—(5) Having disobeyed, heroine does not like to visit godmother again. Elder sisters fill their pockets with grain to make trail, and are quite contented. Heroine carries her sack of clothes and diamonds. Birds eat grain, and sisters cannot find way home.—(6) They are hungry, and want to eat acorns heroine has found, but she plants them instead. Oak-tree grows; elder sisters try to mount it, and it bends to the ground with them. Heroine climbs tree frequently to spy. Once, meanwhile, sisters open her sack, take out contents, and fill it with stones. Another day heroine descries from tree-top a lovely house with jewelled walls. Next night, whilst heroine sleeps, sisters put on her lovely dresses, and will not restore them to her, but jeer at her.—(7) They set out for the house, knock at the door, which is opened by a hideous old woman with one eye in the middle of her forehead. She is fifteen feet high and thirty feet round. Her husband is a cannibal, but she will let them live for three days. They try to escape, but she brings them back, and, meaning to keep them for her own eating, puts them under a large tub.—(8) Her one-eyed cannibal husband is six times her size, and when he speaks the house trembles. He carries basket containing fifteen children, whom he devours like eggs. Wife persuades him to spare three sisters, saying she wants them as servants. Heroine says she can cook; makes huge fire, puts butter in oven, and tells cannibal to lick it with his tongue to test if oven is hot enough. He is pushed in, and burnt to death.—(9) Heroine tells giantess that proper dressing would make her look beautiful. They begin to comb her hair, and heroine chops off her head. Sisters rejoice. They find all sorts of treasures in the house.—(10) Elder sisters go to ball, leaving heroine at home to cook and scrub. She finds little gold key among the ashes, tries it in all the doors, and opens little chest full of costly dresses and treasures. Next day, when sisters are out, she dresses in these and goes to ball. Tells hostess her name is Aschenbrödel. She gets home before sisters, and, when they talk of the lovely lady at the ball, she murmurs, "That was I."—(11) This happens again several times, till one day, in hurrying home, heroine loses a pearl-embroidered shoe, and cannot recover it in the darkness. Next day it is found by prince out hunting, who preserves it lovingly, and falls ill: doctors cannot cure.—(12) Prince will wed only one who can wear shoe. Many try; amongst them, sisters go to palace. Heroine follows them, gorgeously dressed, and riding godmother's magic steed, which she has found at the door. Sisters recognise her as she overtakes them; they get covered with mud and dust. Prince, on seeing her, feels certain shoe will fit her. It slips on her foot, and he claims her as his bride.—(13) She relates her history, and it is found that her father was former possessor of this throne. She will only marry when he is restored to it. Sisters are kindly received. Magic steed is sent to bid godmother find heroine's parents, who are restored to their kingdom. Sisters marry princes.

Ibid., vol. ii, pp. 320-30. No. XXIV. (Taken from *Wiener Gesellschafter*, by An. Schumacher. Wien, 1833.)

"D' GANSLHIADDARIN."

(The original of Grimm's version, No. 218, *q. v.*)

O. KOLBERG, *Lud.* Radomskie (the People, Province of Radom). 53
Cracow, 1887-1888. 2 vols. Vol. ii, pp. 172-75. (Taken down at Grocholice, near Opatów.)

"KRÓLEWNA ŚWÍNSKÍ-KOŽUSZEK" (The Princess with the Pigskin-Cloak).

(1) Queen, who is very beautiful, has a stepdaughter still more lovely than herself. The mirror is always telling her so.—(2) Heroine has rooms and gorgeous attire in an oak-tree. Every Sunday she decks herself and goes to church.—(3) One day stepmother mixes sand and poppy-seeds together, and bids heroine separate them. Two pigeons perform task whilst heroine goes to church.—(4) Same thing happens next Sunday.—(5) Queen orders servants to kill heroine in forest, and bring back her heart and her middle finger with ring on it. Servants kill dog instead, and take its heart, cut the finger off a corpse they meet with, put princess's ring on it, and return to queen.—(6) The two pigeons appear, give heroine a ball of thread, which unwinds of itself and conducts her to her oak-tree. She enters the rooms (which belong to the Virgin) and prays. Virgin sends her to seek service.—(7) She becomes swineherd, and clothes herself in pigskins.—(8) On Sunday she dresses herself gorgeously in the oak-tree, and goes to church. The prince is puzzled about the unknown beauty. This happens three times.—(9) The prince is passing the herds of swine, and drops his ring; heroine picks it up and hands it him; he gives her a box on the ear for her boldness.—(10) On fourth Sunday heroine's shoe is caught in the pitch. Prince is again passing the pigs, and loses his stick. Heroine picks it up, and receives a slap on the shoulders.—(11) The shoe is tried, and it is found to belong to pigskin-girl. Prince kneels before her, and asks whence she comes. Once she replies, "From the ring," and the next time she says, "From the stick."—(12) Prince marries her.—(13) Stepmother asks mirror whether there is any woman in the world more lovely than herself. Mirror replies, "Yes; and she has just been married." Queen faints with vexation.

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57 O. KOLBERG, *Lud.* Kieleckie (the People, Province of Kielce). 1885-1886. 2 vols. Vol. ii, pp. 239-41.

"THE MYSTERIOUS LADY OF THE FIR-TREE."

(1) Stepmother never allows heroine to go to church.—(2) Once, whilst she is minding the cattle in the forest, a lady comes out of a fir-tree,[1] gives her magnificent clothes, and promises to mind herd whilst she goes to church.—(3) A gentleman is greatly struck with her, but she twice escapes him by throwing behind her some soap and threads, which produce a mist. (The soap had been given her by the fir-tree lady, who is probably the Virgin.)—(4) Gentleman causes tar to be spread, and heroine loses a shoe. Search is made for heroine, whom stepmother hides on stable-roof. Cock betrays the secret. [Here the story branches off into another direction, probably through confusion with some other tale.]

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173 O. KOLBERG, *Lud.* Krakowski (the People, Province of Cracow). Vol. iv, pp. 56-60.

"KRÓLEWNA KOCIE OCZY" (Princess Cat's-eyes).

(1) Princess, whose father seeks her in marriage, possesses five dresses: one of cat's-eyes; a second like the sky; third like the stars; fourth like the moon; and fifth like the sky.—(2) She takes service with king, and wears in ordinary the cat's-eye dress, wherefore she is called Cat's-eyes.—(3) On Sundays she wears the other dresses to church, and king's son falls in love with her.—(4) He has search made for her; and, when he falls sick from love, she brings him food and makes herself known.—(5) He marries her.

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242 KORNEL KOYLOWSKI, *Lud.* Warsaw, 1867. No. III, pp. 300-4.

"STORY OF A POOR GIRL WHO BECAME QUEEN."

(1) A certain woman has a daughter and a stepdaughter. She takes great care of the former, but ill-treats heroine, making her tend the cattle, and keeping her very short of food.—(2) Amongst the cattle is a young bull, and whenever heroine is hungry, she cries:

"Little bull, come to me!
Open! oak-tree,
On a hinge of gold."

Whereupon the young bull rushes to the oak-tree and begins butting it. Then the tree opens, and heroine finds inside everything she wants.—(3) Step-

[1] See note 7.

mother is much surprised that heroine can live without food, and sends her own daughter to mind the cattle in order to see how she would manage. Stepsister has once heard heroine call to bull, and therefore does the same. But instead of butting the oak-tree bull knocks her about with his horns. In the evening she drives cattle home, and bitterly complains to mother; whereupon mother sells bull to the Jews (butchers) for them to kill him.—(4) When heroine hears of this she weeps bitterly, and takes the bull some food for the last time. When bull sees how she pities him, he bids her cease crying, and adds, "as soon as the Jews have killed me, ask them for my paunch, wash it carefully, and you will find something." Heroine does as bidden, and finds a golden apple. She has to cross some stiles on her way home, and doing so, lets fall the apple, which is lost in the grass. She seeks for it in vain.—(5) On the following day she comes again to the spot to search for the apple, and to her amazement finds a beautiful apple-tree laden with apples. She takes some to eat and lives on them.—(6) One day prince is passing by, smells the apples, and orders his footman to get him a few. Servant cannot pick any, for each time he tries, apple-tree and apples rise up out of reach. He reports to prince, who says it is impossible. "Let Your Royal Highness go and see!" He goes, but likewise fails to pick apples. Near the tree is the stepmother's hut. Prince calls for someone there to come and pick him some apples. Stepmother immediately dresses her own daughter as finely as possible, and sends her to prince. When she tries to pick the apples, up goes the tree. Same thing happens when stepmother tries, whereupon prince says, "Is there nobody else in your hut?" "No, Your Highness, only a pigskin!" Prince says she is to come and try to pluck apples.—(7) As soon as heroine approaches tree it comes down, its boughs descend, and she picks the apples for the prince. He takes heroine by the hand, puts her in his carriage, and drives home. The apple-tree leaves the ground and follows carriage.—(8) Prince marries heroine, and they have a child. One day prince goes hunting, and heroine asks leave to visit her stepmother. When stepmother sees her she begins to ask what sort of rooms she lives in, what servants she has, what dresses, and what kind of cradle for the child. Having learnt these particulars she kills heroine, puts her clothes on her own daughter, and sends her back to the king. On the spot where heroine is buried the apple-tree plants itself and dies.—(9) Some time afterwards there is a knocking at night at the palace window, and a voice says—

"Cook, cook!
Open the little window here
That I may suckle my baby dear.
Are the dogs in the kitchen asleep all right?
Is my spouse with that infamous woman to-night?"

The cook answers that the dogs are asleep, but that the master is not with the sham wife. Then he opens the window and sees a woman enter, take the child from the cradle and suckle it. On the second night the same thing happens. Then cook reports to king.—(10) Third night king will not go to bed, but says to cook: "Get under the chair; as soon as you have opened the

window and she has entered, seize hold of her plait of hair and twist it round your wrist." Cook does as bidden, and when he has her by the plait, he calls out, "Become as you were before." Upon this the woman begins to struggle violently to get free, then turns into the most horrible reptiles, then into birds, then into cattle, then into dogs, in short, into all manner of horrible shapes. At last she changes into her original self, just as she was when stepmother buried her.—(11) Inquiries are made into the whole matter; the judges send for stepmother, and ask her what would be proper punishment for a woman guilty of such crimes.[1] She says that such a woman should be torn in pieces by iron harrows, and her daughter's hands should be cut off. This sentence is executed upon herself and her daughter. Heroine lives for ever happy.

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243 *Ibid.*, pp. 304-9. Variant of the foregoing.

(1) Heroine has to spin flax and mind sheep.—(2) In the flock is a black lamb, which comes up to her every day, and says, "Little maiden, give me a piece of bread-and-cheese." She does so, and for this he spins her flax for her, and everything goes well with the flock. In the evening, heroine is able to take home an enormous quantity of spun flax.—(3) One day stepmother keeps heroine at home, and sends her own daughter to mind the flock. She gives her very little flax to spin, but a large portion of bread-and-cheese. The black lamb asks, "Give me a piece of bread-and-cheese, little maiden." "Certainly not," says the girl, "or there would be none for me." The black lamb turns away. Suddenly some wolves rush out of the forest, kill some of the sheep, and drive the rest away. Only the black lamb remains. Girl takes it home, and asks mother to have it killed.—(4) Following day step-sister refuses to tend black lamb, so heroine is sent. Stepmother gives her a large quantity of flax, and says, as she has only one sheep to watch, she can do the more spinning. She gives her less bread-and-cheese than usual. When heroine reaches the field, she bursts out crying. Little black lamb asks why. "Because they are going to kill you." "Oh, don't cry! When they have killed me, take my paunch, clean it, and there you will find a little knife and fork. Stick the knife in one window, the fork in the other." "Very well," says heroine. Meanwhile, all the sheep that were yesterday worried by the wolves return—not one missing.—(5) In the evening heroine takes them all home; nevertheless, stepmother and her daughter kill black lamb. Heroine does as directed, finds knife and fork, and sticks one in each window. Following day she finds an apple-tree in one window, a pear-tree in the other.—(6) Prince passes, and wishes to buy some of the apples; his footman tells stepmother, who dresses her daughter as finely as possible, and sends her to the prince. When she attempts to pick the apples, they all rise up out of reach. She tries to get some pears, with same result.—(7) Meanwhile, stepmother puts heroine into a tub. Suddenly a cock flies on to the wall, crying,

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[1] See note 45.

"Kukuricku! kukuricku! the girl whose apples these are is under the tub." Prince orders servant to find girl, and she is brought forward. She picks the apples and pears quite easily, and gives them to prince, but will not accept the money he proffers.—(8) He is so smitten with her beauty, that he takes her home in his carriage. The two trees follow them. Prince marries heroine. They have a golden-haired son.—(9) One day, during prince's absence, heroine visits stepmother. As soon as she arrives, stepsister says, "Come, sister, let us go for a walk." She stabs heroine in the side with a bradawl, and dresses herself in heroine's clothes. She cannot get on heroine's shoes. Her mother takes a knife and cuts a piece off her heels, then forces shoes on. Stepsister takes child, and goes to palace. Neither prince nor servants are aware of the deception, but child cries continually.—(10) One evening a woman comes to the palace, and says:

"Cook, cook!
Are you with that wicked wretch?
Give me my little baby boy,
That I may suckle him."

Cook is surprised, but takes child to the woman, who presently says:

"Cook, cook!
Are you with that wicked wretch?
Take away my baby boy,
For I have suckled him."

Cook returns child to cradle, and it is immediately quiet, and goes to sleep. Prince hears nothing at night, because his supposed wife always covers him over with a pall.—(11) But cook tells him all that has happened, and prince says that as soon as the woman comes again, cook must come and pull the pall off him. Somebody is to hide in a barrel close to the window, and directly the mother has suckled the child, and is about to depart, they must seize he and drag her back. All this comes to pass. Prince recognises his own true wife, who relates all that has befallen her.—(12) He asks false wife what she would do to a woman guilty of just such crimes. "She ought to be torn to pieces," she answers; and that is just the treatment she receives.

FRIEDRICH S. KRAUSS, *Sagen und Märchen der Südslaven.* 174
Leipzig, 1883-84. Vol. ii, p. 339. No. CXXXVIII.

"VOM KAISER, DER SEINE EIGNE TOCHTER HEIRATHEN WOLLTE."

(1) Empress has a star on her brow, and her daughter has the same mark. Emperor swears to his dying wife that he will only marry a lady with star on brow.—(2) As no one can be found, he resolves to marry his own daughter. An old woman counsels heroine to demand first from father a silk dress made by himself, and so thin that it can be kept in a nutshell. After this she asks for a silver dress in a nutshell, then for a gold dress in a nutshell; lastly, for

a dress made of mouse-skins. They are all provided, and the wedding-day is fixed.—(3) Then princess, prompted by old woman, demands a water-tub and two white ducks. She wants to take a bath before wedding. She locks her door, dons the mouse-skin dress, puts the ducks into tub of water, and escapes through the window. Emperor, hearing the ducks splashing, thinks daughter is still bathing. At last the door is broken open; the bride has flown, and is sought everywhere.—(4) Meanwhile, heroine has taken shelter in a hollow tree. A prince from another kingdom, who is out hunting, discovers heroine, and takes her home with him as goose-girl. She is called Aschenbrödel by the servants.—(5) There is a grand ball; heroine dons her silk dress, and enters ball-room. Prince dances with her; asks whence she comes. "From Boot-town," she says, and goes away.—(6) At the second ball she appears in silver dress, and says she comes from "Legen-grad"; at the third ball, in golden dress, from "Sword-town".—(7) Prince puts a ring on her finger. She manages to leave unobserved. Prince can nowhere find "Sword-town"; falls sick with love.—(8) He wants some boiled milk. Heroine asks leave to boil it, pretending she has dreamt that prince will recover after taking a drink prepared by herself. The cook gives permission; heroine drops ring into the milk-jug; prince finds ring, and sits up, ordering the cook to be fetched. Cook at last confesses that Mouse-skin boiled the milk. Prince jumps up, runs to the kitchen, tears the mouse-skin dress off heroine, compels her to don the gold dress, and presents her to his parents.—(9) He marries her. She bears twins, boy and girl, the latter with star on brow.—(10) Heroine visits her father, who receives her joyfully. The old woman is honoured; the minister who would have allowed king to marry his daughter is beheaded.

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59 KRISTENSEN, *Danske Folkeæventyr*, optegnede af Folkemindesamfundets Medlemmer, og udarbejdede af E. T. Kristensen. Viborg, 1888. No. VIII, p. 57. (Written down by the wife of the wheelwright, Niels Pedersen, Zealand.)

"DEN LILLE GULDSKO" (The little Golden Shoe).

(1) Heroine has stepmother and stepsister. She is made to tend cattle far from home. Stepmother bites her off three mouthfuls of bread.—(2) At dinner-time heroine cries with hunger, and a large red bull asks why, and bids her find a good dinner in his right ear. Next day stepmother bites her off only two mouthfuls of bread, and the third day only one.—(3) Bull feeds her as before, and on third day proposes her flight with him.—(4) They come to copper-forest, where, spite of bull's warning, heroine breaks off a twig. A copper bull is fought and overcome.—(5) Same thing happens in silver-forest: silver bull is overcome.—(6) In gold-forest the bull is slain by gold bull. Heroine cuts off bull's right ear, as bidden, and by means of this she can obtain anything she wishes.—(7) She takes service in the castle kitchen, and may go to church if she has suitable dress. "Darkness behind me, and

light before," she says, having taken costly dress from bull's ear.—(8) Her master sees her in church, and sends man-servant to ask whence she comes. "From Water-land," she says; for her master had thrown a jug of water at her.—(9) Next Sunday she says, "from Comb-land", and on the third Sunday, "from Towel-land"; and, as she is leaving the church, the servant gets one of her golden shoes.—(10) A great feast is held, that the shoe may be tried. Kings and princes arrive with their daughters, who cut their heels and their toes, but all in vain.—(11) At last a little bird sings:

"They can't get on the shoe, altho'
They cut their heel and cut their toe.
The little girl in the kitchen there
Alone the golden shoe can wear."

Heroine is at length called, and, having taken from the bull's ear a golden dress, a golden carriage, and six white prancing horses, she comes driving to the door, and demands her golden shoe, which, of course, fits her.—(12) Her master marries her.

E. T. KRISTENSEN, *Efterslæt lil Skattegraveren* (1890), p. 144, No. 107. (From the Danish Island of Falster.) 60

"GULDSKOEN" (The Golden Shoe).

(1) Heroine is ill-treated by her stepmother, who has a daughter of her own. Father likes to rest when he returns home tired of an evening, and does not comfort heroine.—(2) It is said in the town that whoever would pass a night in the church would have great good luck. Stepmother means her daughter to try for it, and gives her plenty of warm clothes and a pot of "sweet porridge" (*i.e.*, made of unskimmed milk), and sends her. Step-sister feels hungry in church, and begins eating her porridge—"Cluck, cluck." From the choir a hen and quite a number of chickens come hopping up to her. The hen, clucking and scraping, looks up at her; but, when they come too close, she drives hen and chickens away, and goes on composedly eating her porridge. Just as she has finished, a dreadful noise and a horrible voice are heard outside: "Come, open to me and my gilt shanks!" Girl, frightened out of her wits, asks hen what to do. Hen says:

"All the porridge you ate,
And then licked the plate.
You must go your own gait!"

Again the awful voice is heard; something enters the church-door with a tremendous noise, comes up to the girl, and gives her half-a-dozen boxes on the ear. She swoons away; next morning goes home, and tells mother all that has passed.—(3) Heroine must try her luck, and is sent to church with water-porridge. She begins to feel hungry. Hen and chickens appear, clucking. "Perhaps they are hungry, too!" she says, and she shares her

poor fare with them, scattering some on the ground. The noise and the horrible voice are heard. "What am I to do, my little hen, my tiny chicks?" "Go and open the door," says the hen. At last heroine takes courage and opens the door. Outside there is a tall, slim person with gilt legs, who says: "Come, I'll show you something lucky," and takes her to the altar, where he raises a flag-stone, and draws from the hole a pot filled with money, saying, "Take it, preserve it, never speak of it: the time will come when you may want it." Then he vanishes. Next morning heroine goes home, but tells nothing.—(4) The old king dies, and the prince, his successor, seeks a wife. In the royal family they have a beautiful small golden shoe, and it is the custom, when a queen is wanted, to seek a girl who can wear this shoe. Stepmother wants her daughter to be queen, but her foot is too large. A small bird in a tree warbles,

"A toe you'll cut, a heel you'll pare,
And then the golden shoe may wear."

Stepmother takes an axe and a huge pair of tailor's scissors. Her daughter groans. "You must suffer if you want to be beautiful, you know," urges the mother. The blood is staunched, and the shoe put on. Presently king discovers the trick by the dripping blood, and he drives her away.—(5) Heroine can wear the shoe; and, as she wants a dowry, she fetches her treasure from the church, and does not come to the king empty-handed. They are married.

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175 E. T. KRISTENSEN, *Jyske Folkeminder*. V. Köbenhavn, 1881. *Æventyr fra Jylland*. No. IV, pp. 38-45. (Told by Niels Pedersen in Mejrup, Jutland, to Mr. Kristensen.)

"DEN RÖDE KO" (The Red Cow).

(1) King promises dying queen he will only marry a woman whom her black gown fits. Queen dies, and the gown fits nobody.—(2) King's servants and his daughter want to try it, and wait till king has gone to bed. It fits the daughter. King, hearing boisterous laughter, surprises them. He declares he will marry his daughter.—(3) In despair, she goes to drown herself, and meets old woman, who, hearing her trouble, advises her to demand, as condition of marriage, a gown made of crows' bills. Father must produce it within twenty-four hours. Should he succeed in procuring it, heroine must go to stable and tell red cow. Heroine does as bidden. Lots of crows are shot, the gown made ready, and the wedding-day appointed.—(4) Heroine goes weeping to stable, and red cow asks what is the matter; then bids her fetch her gown, return and loose her, and get on her back. Cow carries her off. Presently cow bids her rise up to spy ahead. Heroine sees something sparkling like copper. Cow says, "It is a copper forest; in it is a bull. If you gather one single leaf, the bull kills me." Heroine cannot resist temptation to pluck a leaf. Instantly the bull appears. "Get off my

back", says the cow; "we must fight." They fight the whole day, and the cow is victorious. After that they rest a day, then proceed.—(5) They come to a silver forest, where there is a bull twice as strong. The same words and incidents follow. They fight two days, rest two days, then proceed.—(6) Next they come to gold forest, where there is a bull thrice as strong as the last. Heroine plucks a leaf, spite of warning. They fight three days; the cow wins. They rest three days, then proceed.—(7) The fourth time heroine is told to look ahead, she says, "I see something like a green bush." Cow says thither they are bound. A green hill is there, where cow will remain whilst heroine goes to neighbouring palace, to take situation as cook.—(8) The following Sunday, whilst all are at church, heroine visits red cow, who tells her to put on crows'-bill gown, take the copper-leaf, and go to church. She must be sure to leave first, throw copper-leaf behind her, and say, "Light before me, darkness behind me!" Cow will do her kitchen-work till she returns. Everybody in church looks wonderingly at heroine. She throws the copper-leaf behind her, and vanishes. When people return, they find her in her cook's dress before the hearth.—(9) Next Sunday everything happens as before. She takes the silver leaf. The king's son is at church, but misses her.—(10) The third Sunday she throws the gold leaf, but the prince, having watched her, catches her shoe as she runs away. All the ladies of the court assemble to try the shoe, some cutting their heel and some their toe, but all in vain.—(11) At last queen inquires for the cook, and she is brought. The shoe fits her, and prince asks whether she was at church those three Sundays. She says yes, and goes to don her crows'-bill gown.—(12) Then they all recognise her, and the prince would wed her, and is overjoyed to learn that she is a real princess. Her father is invited to the wedding.

Ibid. Tale No. V, p. 45. (Told by Gjöde Petersen, Örre, Jutland.) 61

"DEN LILLE GULDSKO" (The little Gold Shoe).

(1) Man and woman have three daughters. The father, before dying, distributes his property, giving to eldest daughter the farm, to the second all his money, and to the youngest a little dog and a lime-tree in the garden. Little dog says, "Take us; you will not repent it."—(2) Mother and elder daughters go to church next Sunday, but abuse heroine, and tell her to stay at home. She weeps, and the little dog comforts her, saying, "Don't cry! you shall go to church, whilst I sweep the floor with my tail, cleanse the tubs with my tongue, and stir the pot with my foot. Go to the garden, knock at the lime-tree, and you'll get the finest dress you ever saw. Step into the golden chariot which will come for you, and say, 'Light before me, mist behind! Nobody sees whence I come!'" Heroine does as bidden, and gets black silk dress, black gloves and shoes, and drives to church in

black carriage drawn by black horses.[1] She arrives late, during the sermon; everyone looks at her, and the king's son sees her, too. Service ended, she repeats magic formula and gets away. Mother and sisters return and find her sitting in her rags, and tell her of the beautiful lady in church.—(3) Next Sunday she gets a white dress, white carriage, and white horses, and sits in her mother's pew. King's son cannot take his eyes off her; but she escapes as before, and all that afternoon he ponders how he may get hold of her.—(4) Peter the swineherd hears him muttering, and says, "What will you give me if I teach you how to catch the fair bird?" Prince gives him a good box on the ear. "All right," says Peter; "that's good pay. Now I'll tell you what to do. Put tar on the floor, and you'll get her shoe."—(5) Prince goes to church next Saturday night, and paints the pew where she sat with tar. Next Sunday heroine gets a yellow carriage and yellow horses, and a golden ring, a golden diadem, and gold shoes. She loses a shoe in the church, and the prince seizes her hand in the porch and retains her ring as she vanishes. —(6) King makes proclamation that prince will wed whomsoever the gold ring and gold shoe fit. Numbers make trial; some can wear the ring, and some the shoe, but none can wear both. Heroine's mother and elder sisters come to try; but the shoe is too small. They return home, cut off their heel and their toe, putting a tobacco-leaf on their wounds, and try again; but in vain.—(7) A magpie, sitting on the garden-wall, sings, "They cut their heel and cut off a toe, but the maid whom the golden shoe fits sits at home."—(8) Prince sends for heroine, who arrives in an old felt hood and a ragged gown, with clumsy wooden shoes. He is in dreadful consternation, and wishes her far away, but shoe and ring fit her. Magpie proclaims her as the right maid, and she tells all to the prince.—(9) Then she goes back to lime-tree for her yellow carriage, and the prince marries her. The lime-tree is removed to palace, and always gives everything she requires. The little dog follows her.

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62 *Ibid.* No. VI, pp. 51-57. (Told to Mr. Kristensen by Miss Kr. Madsen, Fastrup, Jutland.)

"ASKENBASKEN, DER BLEV DRONNING" (Cinderella who became Queen).

(1) Heroine is ill-treated by her stepmother, who has two daughters of her own, and is made to sit on the hearth and rummage in the ashes; wherefore she is called "Askenbasken" (louse of the ashes). She is clad in rags, whilst stepsisters look like ladies.—(2) There is to be a ball, and father, who is going to town to buy finery for stepsisters, asks heroine what she would like.

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[1] First Sunday mother and elder daughters go to church to mourn. Dressed in black, they take their seats in the pew nearest the wall, and do not rise when the Gospel is read and the blessing pronounced. The custom may still be seen.—*F.*

She chooses a rose-tree with roots, and though surprised at choice, father brings it her. During the night heroine plants it on mother's grave and waters it with tears. Every evening a white dove sits cooing in the bush when she comes.—(3) Heroine asks leave to go to ball, and stepmother, not liking to refuse outright, throws plateful of pease into the ashes, saying she may accompany them if she has gathered up every single grain. Whilst heroine is rummaging for the pease, white dove knocks at the window, and when heroine opens it, dove flies in with a crowd of birds, and they pick up the pease in less than no time. Stepmother again refuses to let heroine go to ball, and throws quite an apronful of pease in the ashes, and she must gather them first. Stepmother and stepsisters start, and heroine goes weeping to mother's grave. There sits the dove cooing, "Cheer up! go home, and you'll find a beautiful dress; put it on, go to the ball; but return before stepmother and stepsisters." She goes, and king dances with her all night. Stepmother, offended because king does not dance with her daughters, goes home early. Seeing this, heroine leaves hurriedly. She asks stepmother how she enjoyed herself. "What's that to you, ragamuffin?" (4) Next day everything happens as before. (Task not mentioned.) Heroine goes weeping to mother's grave, and dove gives her a new dress. King dances with her all the night, and stepmother, still more offended, leaves early. Heroine tears herself away from the king and runs home. Upon asking whether they enjoyed themselves, heroine gets more abusive language, and is called "Askepidsker".[1] (5) There is a third ball, which heroine attends in gown like pure gold, and gold shoes. She wears goloshes to keep them clean. She runs home as before, but in her haste loses a gold shoe. She is again abused at home.—(6) King travels throughout the country, seeking the girl whom the shoe fits. He comes to stepmother's house; elder stepsister tries the shoe, and her big toe being too long, stepmother whispers, "Cut it off; better to lose a toe than a queen's throne!" Stepsister does so, and accompanies king to palace. On the way they pass the churchyard where dove sits cooing: "King, look to the foot of the bride! Her blood is trickling from her shoe!" King takes her back. —(7) The heel of the second stepsister is too large, and is cut off. The same incidents are repeated.—(8) King asks if there is not another daughter; but he would not like to be made a fool of any more. Yes, they have a half-witted girl, but she was not at the ball. "Call her! let her try the shoe." She appears, smutty and sooty. "You might at least have shaken the ashes off!" says stepmother. "Never mind," says the king; "she looks like her work. Can you wear this shoe, my lass?" She can, for it is her own. Stepmother is furious, and would know how she came by it. King bids her put on the dress she wore at first ball; she does so, and king rides off with her. The dove in the churchyard sings:

"Look, look! how proudly they ride!
The king has found his true bride."

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[1] The lad who on large farms carts away the ashes and rubbish is called "Askepidsker".—*F.*

(9) They are married, and stepsisters are the bridesmaids. Going to church, the dove pecks out their left eyes, and, returning, their right eyes; so blindness is their punishment. The king lives happily with his queen, who is no longer called "Askenbasken".

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291 *Ibid.*, p. 62. No. VIII. (From Jutland.)

"PRINSESSEN I HÖJEN" (The Princess in the Mound).

(1) King's daughter has been betrothed to another king's son, but parents afterwards disagree, swear that marriage shall not take place, and go to war. Heroine's father shuts her up in a mound for three years, with two maid-servants, a little dog, some victuals, and some candles. Both kings die during the war; the castle is burnt down, the princess forgotten, and the prince is king of both realms. He had loved heroine, and sought her everywhere in vain. At last he dreams that he sees her, and that she says to him:

"To-morrow the first in the castle you see
Is the maid whose true love you must promise to be."

He meets a lady of quality called Malfred, woos and wins her, and the wedding is to take place after three months.—(2) They are all busy at the castle with the preparations, when a girl arrives dressed in rags, with sooty face, asking for employment. She is taken in, and when washed looks pretty, and being a good seamstress, is set to make Malfred's bridal-gown.—(3) On the wedding-day Malfred complains of illness, and gets heroine to take her place as bride. A horse is led to the door for her to ride to church. Heroine says to it:

"My good horse, Black, bow down to me;
My father oft did saddle thee."

Prince asks: "What did you say just now, Malfred?" "I only spoke a word to my steed." Riding through the wood, they pass the large mound where heroine had been buried, and she says, when prince asks her to tell him something to shorten the distance:

"Seven long years in the wood I passed,
Forgetting all my tales at last.
On a wolf's back did I ride;
Charcoal-burning then I tried;
Now, to-day, I am a bride
In my lady's stead."

He asks what she said. Passing the bridge, she says:

"Creak, little bridge, but for my sake,
Who often crossed you, do not break."

Again he asks what she says. As they stand before the altar to be married they are to exchange rings. He recognises the ring heroine gives him as the one he had years ago given to his first love, the princess, and asks, "Where did you get that ring?" She answers :

"In the ashes and stones by my maids it was found,
Where Waldemar's[1] castle was burnt to the ground."

By the time they return Malfred is better, and, clad as bride, takes her seat at table, heroine taking her place amongst the other maids. Prince asks the bride what she said as she mounted her horse. "Nothing." Yes, she said something, prince returns, but may have forgotten it. What did she say as they passed the mound? She has forgotten. The bridge? Forgotten also. Prince looks at her, and notices that she has not got his ring. She explains :

"To my maid I gave the thing,
I do not care to wear a ring."

Prince sends her to fetch it. Heroine will not give it up, but is taken beneath Malfred's cloak, and stretches out her hand, which prince seizes and holds. Then he recognises his former love. Malfred is made to confess that she has that day borne a child, whose father is one of the courtiers. Heroine then relates how she recognised "Black" as her own horse, and remembered the mound where she was buried. She tells the prince how, when the victuals came to an end, they ate the candles, afterwards the dog. Then both the maid-servants died of hunger, and, left alone awaiting death, she heard something scratching a hole. It was a wolf, and seizing it by the tail she was dragged out of the mound, then mounting its back she was carried into the forest. Weak and starving, she was found by a charcoal-burner, whom she was obliged to serve. Leaving him, she went to the castle, and heard of prince's approaching marriage. Wishing to learn if he loved her as in former days, she contrived to be near him without making herself known. Heroine now takes the bride's place at table, and all goes much more merrily than before.

Ibid., p. 68. No. IX. 292

"KARL FINKELFADERS DATTER."

(1) King has an only daughter, and on war breaking out, makes an underground chamber in a large mound, where she must dwell with a dog, a cat, and supply of victuals for seven years, whilst king and his army go to war. The king is killed, a new prince nominated his successor, and heroine is forgotten. When the seven years have expired she lacks food, and eats first the dog, then the cat; after that she catches mice for food, and makes herself a cloak of the skins. When mice become scarce she thinks of digging her way

[1] This seems to be an echo of some ballad relating to Waldemar, the renowned Danish king.—*F.*

out, and at last, by dint of much scratching, succeeds. But her fingers are sore and skinless, and her clothes so ragged that she dons the mouse-skin cloak; the remaining skins she fastens on little sticks all round the mound.—(2) She gets employment as cook at the castle, where the new king has just arrived with his betrothed. They are going over the castle with a large bunch of keys, trying in vain to fit them in the locks. Cook asks leave to try, and opens door after door.—(3) One of heroine's gowns is found; princess wants to try it on, but it does not fit her. It fits cook exactly. She is to go to church in princess's stead to be married to king, and cook and princess will exchange dresses again afterwards.—(4) On wedding-day the betrothed rushes to kitchen and changes clothes with cook, putting on her mouse-skin cloak, while cook is dressed as bride with the bridal crown. King, believing her to be his betrothed, leads her to the coach-and-six. They are all heroine's father's horses, and as she mounts the coach she says:

"Hail! beauteous mares, so fair to see!
Karl Finkelfader is dead to me;
Yea, dead is he who in the stall
Did erstwhile brush and comb you all.'

And the horses, hearing her voice, begin to rear and prance Bridegroom takes his seat by her side, and they drive to church. Passing the mound where she had been buried, she says:

"Still wretched am I, yet how great were my woes
In the mound 'neath those mouse-skins, none but God knows."

They reach the bridge over a rivulet. Here she says:

"Here's the old bridge that in good days of yore
Did bear me the rivulet safely o'er."

In the church she sees the portraits of her father and mother hanging over the altar, and says:

"Turn, lovely pictures, round you go!
You are dear father and mother, I know."

And immediately the pictures turn. When they start to drive home after the marriage ceremony, she says:

"Hail, beauteous mares! fair are ye all,
Ye that were bred in my father's stall."

And the horses bow their knees to her.—(5) On her return she at once changes clothes with the betrothed, who then goes to the wedding-feast, leaving heroine in the kitchen. At night prince insists that the bride shall repeat the words she spoke to the horses, before she goes to bed. "I don't remember them," she says, "but cook knows." She hies to the kitchen, and learns the words from the cook, then returns and repeats them. So he asks her in turn to repeat all the things the bride had said in the morning, and every time she has to go and inquire of cook. But a trial yet remains. It is the custom for the

bride to receive a glove in church ; it is "sworn into her hand", and she may not go to bed till she has returned it to her husband. Bridegroom now demands the glove, and the bride has to go and ask cook for it. Cook refuses to give it outright, but agrees to walk into bridal chamber behind the bride, and, hidden by her, to deliver it up. All goes well till cook extends her hand to give king the glove, when he seizes her hand, and will not let go. "It is to you I am bound ; I have been feeling some doubt. Now you are to stay with me." Turning to the princess, he says : "And you may go into the kitchen or wherever else you like. I shall keep her to whom I am bound."

E. T. KRISTENSEN'S Unpublished Collection. (Told by Inger Katrine Pedersdatter, on Hestbæk Mark, Jutland.) 63

"PISK-I-ASKE" (Whip-in-the-Ashes).[1]

(1) Man with one daughter marries widow with one daughter. Man's daughter is the more beautiful, and is made to sit always whipping in the ashes.—(2) On Sunday heroine asks stepsister to let her wear some of her old clothes to go to church. "No, you Whip-in-the-Ashes !" Heroine returns to the kitchen crying. A strange man enters by back door, and asks why she cries. "Because I wanted to borrow some of my stepsister's old clothes to go to church in, and was denied !" "Will you promise me your first son if I give you clothes to go to church in ?" "Yes, certainly ; for I shall never have children. I must always sit in the ashes."—(3) Instantly there is a handsome silk dress for her, besides stockings and shoes, and a carriage at the door. "Light before and mist behind ! Nobody shall see where we are driving." She has been told that the moment the precentor leaves his pew to read the last prayer she must leave the church, hasten home, and change her dress before the others return. She does so, says "Light before", etc., and hurries home. She had sat in the family pew in church, and stepmother and stepsister had squeezed themselves back into the far corner. On their return they tell her of the beautiful lady. She says it cannot concern her to hear about her, since she may not go herself ; and she whips up the ashes so as to raise a dust.—(4) Next Sunday the same thing happens ; she promises her second son to the stranger, and gets same clothes and carriage.—(5) Third Sunday she promises third son, and gets more beautiful clothes and golden shoes. King's son is at church, and follows her closely, treading off one of her shoes. He wants to speak to her, but she gets into carriage. The stranger is waiting for her, and says, "You may keep the dress ; they will soon send for

[1] In the large manors it was the duty of the lowest of all the servants, who was called "Whipper-of-the-Ashes", to remove all the ashes and every kind of refuse from the dunghill in a small two-wheeled cart. Therefore Cinderella in the Danish tales is nicknamed "Whipper-of-the-Ashes", as the meanest of the mean. "To whip" is now used figuratively in the sense of "to stir, to poke".—*F.*

you. Take the one remaining shoe in your hand, and go away as you are." Prince asks all the congregation whose the shoe is. He will wed whomsoever it fits.—(6) Among the girls who try is heroine's stepsister, who cuts a bit off the toe and the heel of her stocking, and forces the shoe on. A crow in tree says, "Cut from heel, cut from toe! The golden shoe was trodden off the little girl who sits at home whipping the ashes." "What does crow say?' asks prince. "Pshaw! what's a crow's cawing?" says stepmother. Crow repeats song more loudly a second and a third time. Prince questions stepmother, who is at last obliged to admit that she has another girl at home.—(7) Heroine is sent for, and appears, magnificently dressed, and carrying the shoe in her hand. Prince recognises her; marries her.—(8) Heroine is unhappy before her child is born. Prince tries to comfort her. She bears a son, and the strange man appears[1]; but obtaining her promise to give heed during the night to [what is heard] outside the window, he allows her to keep first child till she has others. When her second son is born the same thing happens. Before the birth of the third child she is very sorrowful.—(9) A tired old beggar resting on a hill hears a voice underground crying, "Ha, ha! hà, ha! Faldera! To-night I am to get the queen's three children. I'll roast one to-night; I'll salt the second; the third I'll hang up in the smoke. If the queen were as knowing as I am she would just say to me: 'You red bull without horns, none of my children shall you get. I am the one who has suffered for them.' If she were to say that thrice to me I should get into a towering passion and fly into flints[2]!" Away goes the beggar, and endeavours to see queen, but is denied admission. At last he tells watchman that she might be able to save more than one soul. When king and queen hear this they have beggar admitted, and he tells his story. King and queen are greatly comforted, and give him food and wine to his heart's content.—(10) At night a voice is heard outside the window demanding the children. Thrice the queen repeats the magic words, and the stranger flies into flints. King and queen live happy ever after. Beggar has never occasion to beg again.

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64 *Ibid.* (Narrated by Mette Tailors, Sundby, Jutland.)

"Pisk-i-Aske" (Whip-in-the-Ashes).

(1) Widower marries again, and his daughter is ill-treated by stepmother, made the drudge of the house, nicknamed "Whip-in-the-Ashes", and never allowed to go to church. One evening she goes to her mother's grave and

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[1] The houses in Denmark are small and low, and are all built on the same plan. The door is usually closed at night, and there may be a loose dog in the yard. A benighted traveller wishing to inquire his way would easily guess in which room the married people sleep, and would tap at the window-panes to arouse them. In the same way the demon comes to the window at night to demand the child.—*F.*

[2] See note 46.

weeps. Dead mother rises from grave and asks why, then gives her some instructions to follow.—(2) Next Sunday heroine asks leave to go to church. Stepmother forbids her, and throws a bushel of pease into the ashes, telling her to pick them out while she and her daughter are at church. A white dove comes flying in. Heroine says, "Little dove, don't pick them up to put into your crop, but into my bushel!" Dove gathers up the pease in no time. Heroine goes to stable, lifts a flagstone, and pulls from under it a dress like the moon. This she dons, then says, "Coach and coachman, appear!" Instantly they are there; she jumps into the coach and says:

"Before me light, behind me dark!
The way I go let no man mark!"

All in church are greatly astonished. Prince wants to speak to heroine, but she hurries out, speaks the magic words, and vanishes. Mother and sister return and tell her of the lovely lady, and abuse her for wanting to go and see her.—(3) Next Sunday a bushel of rye is thrown in the ashes. Dove performs task. Heroine goes to church in dress like the sun. Prince follows her so closely when she runs to her coach that he treads off one of her shoes. She is again abused at home.—(4) Some time afterwards prince orders all girls to appear at castle. Whoever can wear a certain gold shoe which he possesses shall be queen. None can get it on. "There must be somebody left," says the prince. At length stepmother tells of heroine, who is at once sent for. She dons the sun-dress, covering it with her rags that stepmother may not see it. The shoe fits her as though made for her, and she raises her rags a little as she puts it on. Prince catches a glimpse of the gold dress, and is at once satisfied that she is the right girl.—(5) He marries her.

Ibid. (Narrated by Mr. Knudsen, teacher, Heldum, Jutland.) 65

"GULDSKOEN" (The Golden Shoe).

(1) A widower has three daughters. He falls ill and is dying. Eldest daughter takes leave of him, and receives as inheritance half of his farm and goods; second daughter gets the other half.—(2) Youngest daughter asks father whether he has given away the white dog in the forest too. No, he has not; she may have it if she likes. It is the only thing she wishes for. Elder sisters do no work, heroine being their drudge.—(3) On Sunday they go to church, leaving heroine at home. The white dog comes: "Is our lady not going to church to-day?" "Fain would I, but I must stay and sweep and carry peat, and wash the table and cook the dinner." "I'll sweep with my tail, wash the table with my tongue, and stir the pot with my leg. But you must go to the gate by the wood: there you will find a coach, with coachman and servants, and inside a beautiful dress and shoes." So it comes to pass. She drives to church, where all marvel; and as soon as clergyman leaves the pulpit she goes out, says, "Light before and dark behind!" and disappears. She is at home in her rags when sisters return and talk of the

lovely lady.—(4) Next Sunday she asks leave to go to church, but is refused. All happens as before. She goes in silver dress and shoes, in silver coach. —(5) The third Sunday everything is of gold. This time king's son comes so close that he treads off one of her shoes just as she vanishes.—(6) The sisters are reading the newspapers at home, and see the announcement that all young girls between eighteen and twenty years of age must appear at the castle on a certain day to try the golden shoe; for prince will wed whomsoever it fits. Elder sisters, though being past twenty, want to try; so do many, many more. Whilst they are trying the shoe, some crows fly over the castle, cawing:

"They chop off their toes and they cut their heels too;
She is sitting at home who can wear the gold shoe!"

Prince hears, and inquires who is sitting at home. Sisters at length confess. —(7) Heroine is ordered to appear. She goes to the gate in the wood, finds coach, and drives up to castle door with one golden shoe on. Prince receives her with the other shoe in his hand; she puts it on. They are married, and the little white dog lives with them in the castle.

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66 *Ibid.* (Narrated by Birthe Marie Nielsdatter, Jutland.)

"FEDTE-METTE" (Greasy-Matty).

(1) Widow has three children, one of them an ill-used stepchild. Not liking to have to keep her, she drives her from home.—(2) An old woman overtakes heroine, and asks where she is going. "To seek employment." "Come with me and herd my sheep." Old woman gives her some shreds, sends her to sit on a little hill, and tells her what to say should any passer-by question her. She is busy with her needlework when king's son passes the hill on horseback. "What are you doing, my girl?" he asks. "Well, I'm darning rag upon rag and shred upon shred; but I hope one of these days to be washing gold[1] [clothes] in England!" "You will be lucky if you attain to that." When she returns at night old woman asks what has happened, and heroine tells all.—(3) Next day she is sent to the hill with the sheep. Prince passes again. "Still in your old place, then?" She replies as before.—(4) Third day the same thing happens; prince remarks, "Who knows? fortune may attend you!"—(5) Old woman sends her to seek employment at the castle, after having given her three grains of linseed for her wages. Heroine is employed to help the cook's helper, and is called Greasy-Matty.—(6) English prince is staying at castle, and he gives order for all the ladies and misses to attend church, that he may select a bride. Everybody is

[1] The meaning is a little doubtful. A dialect expression is used, signifying to wash in the ashes of beech-wood. Of course the queen, like every other woman, is supposed to wash her own linen.—*F.*

eager to look on. The cook's help asks Greasy-Matty to stir the pot whilst he is away, so that it shall not burn. The old woman appears before her, bidding her throw one of the grains of linseed over her head, and wish for a silver dress. She is to go to church, but be sure to return quickly as soon as the clergyman leaves the pulpit. Everyone in church is amazed. When the others return she is sitting in her rags stirring the pot.—(7) Next Sunday she goes to church in gold dress. The prince gets so close to her that he treads off one of her shoes.—(8) The following Sunday all are to appear at the castle, and whoever can wear the shoe is to be queen. Greasy-Matty stays below, stirring the pot. Old woman appears and bids her throw the third grain, wishing for a gold dress trimmed with diamonds. In the hall everyone is trying the shoe in vain. "Is there nobody left?" prince asks. Cook's helper says there is Greasy-Matty in the kitchen. She is fetched, and the shoe fits her. "You must be of higher descent than you appear, I imagine!" says the prince.—(9) She leaves him a moment, and returns in gold dress. Prince marries her, and she has the good luck to wash gold [clothes] in England.

Ibid. (Narrated by Maria Vind, Hornum, Jutland.) 67

"TAHIER-TAHAER."

(1) A beautiful princess whose parents are dead lives with her grandmother in England. The old lady, fearing the men, confines her in a high turret, with a chambermaid to serve her. Rumour of her beauty spreads afar, and many come desiring to see her; but in vain. At last a prince of Spain arrives, and takes lodgings at an inn opposite the tower. He signs to the princess from his window; she at length responds, and the end of it is that he makes himself wings, by means of which he crosses the street, then talks with the princess, and plans her escape with him.—(2) The old lady hears of it, and puts needles and awls in the window-sill,[1] and the next time prince flies across and sits on the sill he gets wounded, and nine drops of blood fall from him. He feels the bitter pain, and is angered against the princess because of her apparent treachery, and instantly flies away and returns to Spain. Princess is very sorrowful, and at a loss to understand his behaviour, till at last she discovers the nine drops of blood on the window-sill, and sees the needles and the awls. —(3) Then she escapes one evening with the help of her chambermaid. She has sold all her belongings for cash, and feigns to be half-witted, calling her gold coins "counters", and giving a handful of them in payment for anything she wants. At length she reaches Spain, and goes to king's castle, where king is said to be dying, and none can save him.—(4) It is St. John's Eve. She is dressed in a poor Spanish dress. Three animals—a bear, a wolf, and a lion—are lying by the castle entrance. She hears one say to the others, "If somebody knew what I know, she would just throw her apron over us, and then, if she is a pure virgin, she could pass us unhurt." The

[1] See note 47.

second adds, "If she is a pure virgin she may pull out a rod from under the large stone outside the gate, and if she strikes the stone thrice with the rod she may wish anything, and get it." Then says the bear: "The king is dying, and die he must, unless he can get back the nine drops of blood spilled on the window casement, and take three drops at a time in eel-soup on three consecutive Thursdays. Then he would recover;" and he adds, "but this is the greatest secret!"—(5) The princess throws down her apron and enters the gate, then gets the rod. Next morning she goes to the back door of the castle, and, pretending to be half-witted, says: "My name is Tahier-Tahaer" (meaningless words, resembling in sound "this here", "that there".) "I want employment. I can carry out the ashes or polish knives. You can get some fun out of me!" She is engaged as help, and is much liked. She gets to know the cook, and one day says to him "Tahier-Tahaer cooks well!" She wants to be allowed to cook the dinner on Thursday, and offers cook a handful of her yellow counters for the privilege. He takes the money and gives her leave. She strikes the stone and demands an eel, then makes eel-soup for the king. She has always carried the nine drops of blood about with her, and now puts three into the soup. King eats, and is better. Next Thursday the same, and on the third Thursday.—(6) The king is fully recovered, and the first thing he would do is to go to church. Tahier-Tahaer must stay at home, but everybody else goes. King is dressing for church, and heroine offers his servant a handful of her coins to be allowed to take him ewer, towel, and comb. She brings them to the king, muttering in a silly way: "Here comes Tahier-Tahaer, bringing his Majesty his ewer, towel, and comb!" The king knows all about her from the talk of the servants. When she is left behind alone, she whips out of the stone a coach-and-four with coachman and servants, and a princess's dress with silk stockings and boots. King notices her in church, and sends servants to inquire whence she comes, and to invite her to dinner. But stepping into her coach, she bids them give her compliments to his Majesty, and say she lives in Towel-land.—(7) Everything happens the same on the two following Sundays, when she says she comes from Comb-land and from Ewer-land.—(8) As she declines to appear at the king's table, he orders his servants to catch her on the third Sunday. In her hasty flight she loses one boot.—(9) King announces his wish to wed the girl who can wear the boot. Many come from far and near, but it fits nobody. Tahier-Tahaer is at last the only one left. People make fun of her trying, but remembering the mysterious countries, king insists. Heroine appears in her dirty old greasy rags, and says foolishly: "Ha, ha! is T.-T. to try the boot too, your Majesty?" The silk boot fits as though made for her. The king is astounded.—(10) She leaves them, and presently returns in the dress that the king has seen her wear in England. She tells him everything. He sees that she has suffered as much as he, and he makes her his queen.

REV. W. HENRY JONES and LEWIS L. KROPF, *The Folk-tales of the Magyars*, translated and edited by. London, 1889. Pp. 207-16. 244

"THE WIDOWER AND HIS DAUGHTER."

(1) Poor widower, with beautiful daughter, marries rich widow with two elderly daughters. Stepmother ill-treats heroine. Father brings gifts of rich dresses from the fair for stepmother and stepsisters. Heroine chooses three walnuts.—(2) The former go to church showily dressed, leaving heroine at home to clean half-a-bushel of very dirty wheat. Heroine weeps at task; Heaven sends flock of white pigeons to pick out dirt and tares from wheat.—(3) Heroine returns thanks to heaven; fetches walnuts to eat them, when from the first falls a copper dress, from the second a silver, from the third a gold dress. She locks in cupboard the gold and silver dresses, dons the copper and hurries to church, and sits in last pew amongst old women. King's son notices her, but before close of sermon she runs home and doffs copper dress. King's servant cannot overtake her, or see which house she enters. Stepsisters return with their young men, and tell heroine how king's son was present, and about lovely stranger. Heroine says she saw her by mounting ladder to reach chimney. Stepsisters scold her, and have ladder removed.—(4) In afternoon they go, more showily dressed, to church, and prince is also there. Heroine has twice as much wheat to sort, and twice the number of pigeons come to perform task. Heroine goes to church in silver dress, escaping as before, and king's servant cannot track her. She tells stepsisters she saw lovely stranger slip out from church by standing on top rail of hoarding. They drive sharp nails into top of hoarding.—(5) Next Sunday they go to church in new and still more gorgeous dresses. Heroine has three times as much wheat to sort, and three times the number of pigeons perform task. She goes to church in gold dress, but when she slips away, the king's servant follows quickly and sticks gold rose into gate-post of house she enters. Heroine tells stepsisters she watched from mulberry-tree, which is consequently cut down.—(6) Father is angry with envious stepsisters, and takes heroine away to cottage of childless widow, where she lives several weeks, scantily fed.—(7) After some months prince comes to village with one servant, finds gate-post with golden rose, enters house and asks for little girl. Stepmother dresses up her two daughters and presents them. Prince does not know them, and asks if she has no other daughter, or if her husband has a daughter. Stepmother says husband has been dead three years. Prince departs. Servant takes golden rose from gate-post, and throws it to the winds. It floats in the air above their heads, and falls in front of widow's cottage. Cock crows as they cross threshold, and very poor old woman greets them. Prince inquires if she has daughter. "No." If she keeps an orphan. "Yes; but she is ugly and naughty, and too dirty to appear." Prince insists on seeing heroine, who comes very cleanly dressed, and is recognised.—(8) Prince takes her away, after giving presents to old woman. Servants remind him

that it is not fitting to take bride home in such sorry plight; so they halt at a lake, and he leaves her among the branches of weeping-willow till they return with golden dresses and royal carriage.—(9) Heroine has hidden walnuts in her bosom, and, to surprise bridegroom, puts on golden dress to await his return. A troop of gipsy women approach tree where she sits in golden dress. They question her till she reveals everything, and shows walnuts. Pretty gipsy climbs into tree, flattering her, and pushes her into lake. Heroine transforms herself into gold duck, and dives under water when they throw stones at her. Finally, gipsies go away, leaving duck in lake, and pretty gipsy sitting in tree clad in golden dress.—(10) Prince returns at sunset, and gipsy makes believe to be heroine by relating what she learnt from her. Prince is deceived, though on way to palace he comments on her sunburnt face, which she says is due to sun's broiling rays, and will be pale in a few days. Before leaving lake, gipsy says she must have gold duck shot, to eat at wedding feast. Prince and servants try hard to shoot it, but it always dives and escapes. Old king does not like dusky daughter-in-law, and prince is unhappy because, after several months, she is still sunburnt. Gipsy notices this, and, as diversion, announces a great feather-picking to be held in royal palace, to which rich and poor are invited.—(11) Gold duck has flown to palace, and, regaining girl form, has entered service near to royal mansion. She attends feather-picking, and works busily. "Well, dear queen and wife," says prince, "tell work-people what happened to you when envious stepsisters forbade your going to church. Who helped sort the wheat?" Gipsy does not know, so invents, saying, amongst other things, she crept through key-hole, and collected all girls in neighbourhood to help her pick wheat. "That was not so," says heroine. "It was from chimney-stack, from hoarding, from mulberry-tree that orphan girl peeped. But orphan girl told an innocent fib. She was the girl whom prince loved, sought, and found; whom he left in the willow-tree; whom you pushed into the lake, and whom the prince tried to shoot. I am that orphan girl."—(12) Prince recognises heroine. Gipsy faints; king has her quartered and burnt. He casts stepmother into prison, and has stepsisters' hair cropped; marries heroine's father to widow, and on the same day himself marries heroine.

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68 A. LANDES, *Contes et Légendes Annamites.* Saigon, 1886. Pp. 52-57. No. XXII.

"HISTOIRE DE CON TAM ET DE CON CAM."[1]

(1) Man has daughter called Cam: his wife has daughter called Tam. They are same height, and, to decide which shall be elder, parents send them fishing; whichever takes most fish shall have priority. Cam catches most, but Tam sends her to pick water-lilies on the other side of river, and, meanwhile, robs her of fish.—(2) Génie, seeing Cam cry, tells her to take

[1] "Cam" is the husk, and "Tam" the broken pieces of the rice.

her one remaining fish, put it in well, and feed it. One day, stepmother catches fish, and has it cooked. Cam, missing it, weeps.—(3) Cock says, "Give me three grains of rice, and I will show you its bones." Cam collects fish-bones: génie bids her put them in pots at four corners of her bed. She does so, and, at end of three months and ten days, finds there dresses and a pair of shoes.—(4) Cam goes to fields to dress herself; shoes get wet, and she takes them off to dry. Crow carries one off to prince's palace.[1]—(5) Prince proclaims that he will marry whomsoever shoe fits. Stepmother will not allow Cam to try, but takes Tam to palace without success. Cam begs to try shoe.—(6) Stepmother mixes beans and sesame together, and says Cam may go to palace when she has sorted grain. Génie sends pigeons to perform task. Stepmother still won't let Cam go, complaining that pigeons have eaten grain. Génie makes pigeons return what they have eaten.—(7) Cam goes to palace, puts on shoe, and marries prince.—(8) Cam is fetched to see sick father. Beside him in bed some crisp cakes are put, which he breaks in turning. Mother says his bones make the noise, and persuades Cam to climb tree to pick areca for him. Tam cuts down tree, and Cam is killed. Tam dresses in her clothes, and goes to palace. Prince sorrows for Cam. Tam washes clothes, and Cam, transformed into a bird, says, "Wash my husband's clothes carefully," etc. Prince hears her ..... (The continuation is the same, with slight variations, as that of No. 69, see inc. 14-19.) When Cam returns to palace with prince, Tam feigns joy, and asks where she has been, and what done to make herself so beautiful. Cam says, to become equally lovely, Tam must immerse herself in boiling water. Tam does so, and dies.—(9) Cam salts her flesh and sends it to stepmother, who, taking it for pork, begins to eat it. Crow on tree cries, "Greedy crow devours the flesh of its child, and cracks its bones." Tam's mother, enraged, says it is meat which her daughter sent. But at close of the meal she finds Tam's head, and realises truth.

A. LANDES, *Contes Tjames*. Saigon, 1887. No. X, pp. 79-93. **69**

"KAJONG AND HALŒK."

(1) Mother cannot tell whether Kajong,[2] her adopted daughter, or Halœk, her own daughter, is the elder. Neither girl will consent to give priority to the other. Mother takes two baskets, gives one to each girl, and sends them fishing. Whichever catches most fish shall be considered the elder. Girls go to pool containing all manner of fish in great numbers. Kajong gets into the water and catches thirteen fish, half a basketful. Halœk does not care to go into water, and only catches ten *krwak*. Kajong is tired, leaves her basket and rests on the bank. Halœk steals her fish, so that she has many

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[1] See note 48.

[2] Heroine of this story is called sometimes Jong, sometimes Kajong. I have called her Kajong throughout in my translation.—ED.

and Kajong few. She denies having done so, and Kajong fears to return home, lest her foster-mother should beat her. She tries to catch more fish, but only gets one *tjarok*. She gets home after Halœk, and puts her fish (*tjarok*) in the well to nourish it, to be her brother, because, like herself, it is solitary, and takes the other three (*tjaklêk*) into the house. Mother says Halœk shall be considered the elder.—(2) Mother sends Kajong to mind the goats. In passing well she talks to fish, calling it her brother. At noon she takes rice to feed fish, and every day shares her rice with it. Halœk, noticing that she always takes her rice away, goes to spy. Next day the goats begin to crop the cotton, and, being busy in fetching them back, she omits to visit fish. Halœk takes her rice to feed fish, who comes when called, thinking it is Kajong, but is caught, taken into the house, cut in two, cooked, and eaten by Halœk.—(3) Next day Kajong seeks for fish in vain, and weeps day and night. She dreams that fish comes to her and bids her not weep, and tells her what Halœk has done: that she has put the bones in a bamboo-tube and buried them beside the water-jar. "If you love me," says the fish, "take my bones, put them in a cocoa-nut shell, and bury them at cross-roads. Then, when you drive your goats, I shall see your face, my sister. If you do thus, visit me every hour of the day." Kajong weeps, and next day does all that fish bade her.—(4) On the following morning she finds a gold shoe at the spot where she buried the bones. A crow had carried off the fellow-shoe and dropped it in the palace, where the king picked it up. The bones were transformed into these golden shoes. Kajong takes shoe home and hides it.—(5) In two or three days king proclaims in every village that all girls, big and little, are to come to the palace to try on the shoe. If it fits any girl exactly, the king will marry her. Mother sends Halœk to palace, but will not give Kajong leave.—(6) Kajong weeps, and mother, seeing this, takes a bunch of tangled thread and tells her to disentangle it whilst mother goes to palace. Kajong weeps, and Heaven sends a number of ants to disentangle the cotton.—(7) She gives it to mother, who then takes a measure of sesame and a measure of maize, and bids Kajong pour them into a sieve and sort them. When she has done so she may go to palace. Kajong weeps. The lord Alwah[1] commands all birds of the forest, termites, ants, scorpions, centipedes, yellow cockroaches, and red cockroaches to come and help her pick up and sort the grain. This done, the mother allows her to go to try shoe.—(8) Kajong prepares betel-leaves and wraps them in her handkerchief, attires herself, takes with her the shoe that she had hidden, and goes alone to palace, arriving after all the others. Reflecting on her solitary lot, she weeps as she goes. Then she has not courage to try shoe like all the others, but hides behind palace. None can wear the shoe. King asks if there is no one left who has not yet tried, and is told of Kajong. Servants fetch her in, and the shoe fits her exactly. King orders servants to have her bathed, and then bring her back as his bride.

[1] *Alwah*, or Aw Lwah, might be a corruption of Allah. The story comes from heathen Tjames, who claim that their Mussulman congeners adore Allah.

He learns from Kajong that her parents died during her infancy, and that she has lived with foster-mother. He asks if she has a shoe like the one he found, and she shows its fellow. He sees that she was destined to be his wife.—(9) Meanwhile Halœk returns home and tells mother that of all the beautiful girls who flocked to palace not one could wear the shoe, and Kajong has become queen. Mother is very jealous. She goes to palace, and with mock servility begs king to allow Kajong to return home for two or three days, promising to bring her back. King consents, and bids Kajong dress in her finest clothes and go home with foster-mother. It is night when they arrive. —(10) Mother and Halœk go indoors to eat their rice, and leave Kajong without, and give her nothing to eat. She is full of sadness. They give her no mat to lie down on, and she sleeps on a bamboo-screen. Next morning Halœk takes her to pick cocoa-nuts. She persuades Kajong to climb the cocoa-palm whilst she remains beneath; then she takes a hatchet to cut tree down. Kajong jumps on to the next, and Halœk then tries to cut this one down. Kajong asks why she is so unkind to her. "When you get home, tell your mother to take you and marry you to my husband." Just as she sees the cocoa-palm about to fall, Kajong throws herself into the lake hard by, and is transformed into a golden turtle.—(11) Halœk goes home, tells mother that she has cut down tree, and that Kajong is drowned. They rejoice over it. Mother takes Halœk to palace, tells king that Kajong has run away, and she cannot find her, but that she brings her own daughter for him to marry. King accepts her; but he is very sad about Kajong, and gets no sleep.—(12) He tells his servants to take him to hunt deer and roebuck. They come to lake where Kajong is. He is heavy with grief, and rests by the lake, telling servants to sound it. They do so, and take a golden turtle. King presses it to his bosom, takes it home, and puts it in golden basin. He goes for a walk, and Halœk cooks and eats the golden turtle. She throws the carapace behind the house, and a bamboo-shoot springs from it.—(13) King returns, misses turtle, and questions Halœk, who says she has not seen it. He sends for his astrologers to recover it by divination. Halœk confesses the truth, making excuse for her craving to eat turtle. King says nothing. A few days afterwards he is walking behind house, and sees little bamboo growing, and is pleased with it and handles it. Then when he is absent Halœk picks the bamboo, cooks and eats it. King finds it has disappeared, questions Halœk, and she tells of her longing to eat it.—(14) The husk of the bamboo is transformed into a bird (*bêk*), which comes and moans before the palace. King hears its moans, and says, "If you are really Kajong, come and sit on my sleeve." Bird perches on his arm. In a few days Halœk cooks and eats the *bêk*. She throws the feathers into the road outside palace; they turn into a *mœkya*[1] tree.—(15) King asks for bird, and Halœk says that it fell into pot of soup and perished. She put it aside, but the dogs ran off with it. King says nothing. He does nothing but mourn for this *bêk*. The

[1] *Mœkya* = *Diospiros ebenaster* (*Cây thi* in Annamite). The fruit of this tree has a strong odour. The seed bears a resemblance to the outline of a woman.

mœkya tree bears but one fruit, which, when ripe, acquires a peculiar perfume. People passing beneath the tree look up, but the fruit is invisible. An old Annamite woman with *ratjam* (pancakes) for sale passes by. She smells the ripe fruit, looks up and sees it. Whilst saying how much she would like to get it to eat, she sees it fall to the ground, picks it up, puts it in her basket, takes it home and puts it in her rice-pot. Then she goes to sell her *ratjam*, leaving house empty.—(16) Kajong comes out of the fruit, and causes to appear rice, tea, betel, *arec*, and all kinds of cake, then returns into the *mœkya*. Old woman comes home, is surprised to see all these things, wonders if anyone wishes to bespell her, but pronounces a wish, and eats rice and cakes without ill consequences. This happens again two or three days. Then old woman hides, and sees that it is a beautiful young girl who brings her the things. She rushes to take her by the hand. Kajong begins to laugh, and tells old woman that she lives in the *mœkya*, and old woman looks and finds it is only empty peel.—(17) Kajong bids her go and invite king. If he asks what for, she can say she is giving a feast. Old woman hesitates about bringing king to such a wretched house. Kajong says, when she returns it will be a fine mansion. Old woman goes to palace; dogs bark at her. She sends message to king, who orders his palanquin. When they carry him outside they find a carpet spread from the palace to old woman's house, which she is surprised to see so grand. King enters; Kajong bids old woman hand him basket of cakes. He eats them, and finds they are like those Kajong used to make, and asks old woman who made them. She does not know. He chews some betel, and finds it just like Kajong's. He sighs, and Kajong sighs too.—(18) He hears the sigh, sees Kajong, and embraces her, weeping. He recompenses old woman with gold and silver, and takes Kajong back to palace. Halœk is much concerned at seeing her, but feigns welcome. Kajong tells king all that has happened to her: how Halœk cut down palm so that she fell into lake, and all that followed.—(19) Next day Halœk talks to Kajong. She asks what she does to make her skin so fair. Kajong says in joke that she plunges into boiling water. Halœk does so, and is scalded to death.—(20) Kajong tells servants to cut up body and salt it, then take it to mother, and if she asks what it is, say that it is some salt fish which Halœk sends her, and that Halœk invites her to come and see her. Servants obey. Mother goes to palace, and is puzzled to see Kajong instead of Halœk. She is ashamed before Kajong, and returns home. She has eaten nearly all the salted food when she comes upon a hand wearing ring, which she recognises as Halœk's. The truth is clear to her.

ÉMILE LEGRAND, *Recueil de Contes populaires Grecs*, traduits sur les textes originaux. Paris, 1881. (Collected from the Island of Cyprus by Athanasios Sakellarios.) Pp. 95-100.

"CENDRILLON."

(See No. 53.)

Ibid., pp. 217-25. (Collected in Smyrna by Mr. Hypéride. The text has not been published.) **176**

"XYLOMARIE."

(1) Queen dies, leaving three daughters. She has asked king to marry no one whom her clothes will not fit.—(2) One day youngest daughter tries them on; they fit her; the king sees her, and says he must marry her, though his daughter.—(3) She demands, first, three robes—"sky with stars"; "ground with flowers"; "sea with fishes". King procures them. Meanwhile a workman makes wooden sheath to fit heroine's body.—(4) She takes the three robes and sets off in the wooden case to elude father. Wanders from mountain to mountain; falls in with prince and his retinue hunting.—(5) They take her to palace; try her with horse's food and bird's food in vain; find she eats human food, with which they supply her. She lodges about the stables, and is supposed to be some strange half-human creature. Goes about courtyard; watches queen cooking; is hit with gridiron. Queen bakes, and Wooden Mary brings the faggots; queen hits her with furnace-besom. Queen sews; Wooden Mary confuses and tangles the bobbins; queen hits her with bobbins. Mary goes to stables.—(6) Prince sets off to royal wedding in another country. Heroine puts on "sky and stars" dress, and is at wedding in a moment on fine horse. Prince after prince offers to help her dismount; she accepts only prince who had taken her to palace. Says she comes from Grilville (Gridiron Town). Stays with prince all the time of wedding. Finds him once asleep; takes off his ring; mounts her horse, and returns home as Wooden Mary. Prince returns sad; makes vain inquiries after Grilville.—(7) Goes to another marriage. Mary follows in robe of "sea and fishes". Prince delighted. She says she is from Ecouvillonville (Besom Town). This time she gets away his watch and chain, and is off again.—(8) Third marriage, as before; she comes from Bobineville (Bobbin Town), wears dress like "ground with flowers"; gets away prince's watch-key.—(9) Prince returns home and is sick and sad. Queen makes cakes for him; throws some of the dough to Wooden Mary, who is running about her whilst she is kneading flour. Mary takes it to stables; makes three little cakes enclosing the ring, the watch and chain, and the watch-key. Gets cakes into stove-corner; all the others overbaked; prince takes only her three; finds lost articles, and inquires.—(10) He watches Mary; sees her open wooden sheath and eat in stables; marries her. Great rejoicings.

311[1] LESKIEN UND BRUGMAN, *Litauische Volkslieder und Märchen*, aus dem preussischen und dem russischen Litauen. Strasburg, 1882. Pp. 443-47. No. XXIV.

"VON DER RATTE, DIE DEN KÖNIGSSOHN ZUM MANN BEKAM."

(1) King has beautiful wife and beautiful daughter. When his wife dies he seeks another, but finding no one as beautiful as his daughter, he wants to marry her.—(2) At night heroine sits at her window weeping. Her mother appears to her, and asks why she weeps; then bids her demand from father a sun-dress, sun-gloves, and sun-shoes before she will marry him.—(3) Father obtains these; heroine again weeps at her window. Mother now bids her demand moon-attire and star-attire. Father provides both; then heroine asks him to wait one night longer, because she wants to consult her mother once more.—(4) At twelve o'clock mother appears and advises her to ask father for a dress made of rat-skin, and, having obtained this, to tie her clothes together in a bundle, and go to the bath, saying she is going to get herself ready and to wash herself. Mother promises to come then and carry her off in a hurricane.—(5) Heroine does as bidden; she packs her magic dresses together, goes to the bath, and dons the rat-skin. Mother comes and whirls her away in a storm to the forest, and deposits her by a stone cross at the side of the road.—(6) The stone opens, and when heroine has laid her bundle of clothes inside, it closes again.—(7) Meanwhile, the king, waiting in vain for heroine to come out of bath, at length sends servants to find her. When they report her absent, he takes his gun and, in his rage, shoots himself dead.—(8) A king passing by the stone, sees a rat lying in the road. Rat speaks, and asks king to take her with him to his castle. King is pleased with the animal, takes it home, giving it into the care of a lackey.—(9) One day king's son is getting ready for church, and lackey has forgotten to clean his boots. Rat cleans them, and takes them to king's son, who throws a boot after her for daring to appear before him.—(10) He rides off to church, and rat begs lackey to allow her to go. He says she must not be away more than an hour. Heroine runs to stone, dons star-dress, star-gloves, and star-shoes, and goes to church. She fills the church with rays of light; everyone looks at her, and when she leaves, king's son asks her whence she comes. "From Boot Castle." "Where is that?" he asks. She cannot tell him that, for when she is at home she is not this same lovely, stately maiden. She leaves her clothes at stone, and returns in rat-skin to castle. King's son tells his parents and brothers and sisters about lovely lady. No one has ever heard of Boot Castle.—(11) Next Sunday king's son sits at table to eat something before going to church, and the lackey having forgotten a knife, the rat brings him one. King's son throws knife after her, scolding her for coming.—(12) Heroine wears moon-dress, moon-gloves, and moon-shoes to church, and afterwards

[1] For abstract of this story see Appendix.

says she comes from Knife Castle. The young men confer together as to some means of tracing her, and decide to place a barrel of tar outside the church next Sunday, and when she is about to leave, to pour some of the tar out on the chance of one of her shoes sticking to it.—(13) Next Sunday, when king's son is washing his face for church, the towel is missing; he calls out for one, and the rat hands it him. He strikes her with it.—(14) Lackey says rat must not be away more than an hour and a half. She dons sun-attire, and goes to church. The young men pour out some tar, and she loses one of her shoes. King's son picks it up, and then asks heroine whence she comes. "From Towel Castle," she says. When asked whether it is far off, she says, "Whether far or near, you will know one of these days, when everything comes to light." Heroine presently hears him tell parents about shoe, and all that has happened. —(15) He sets out to seek Boot Castle, Knife Castle, and Towel Castle. But none can show him the way. He tries the shoe upon all girls and women, rich and poor. It is too small for some, too large for others, and fits nobody. —(16) Then he turns back home, and tries it on everybody in castle, at length sending for the rat also. Rat agrees to try it on, but it must be in a dark room, and prince must not be present. Being taken to a dark room, she throws off rat-skin, and the whole room is lit up by her clothes. All exclaim; the shoe fits her, and the prince, who peeps through the key-hole, recognises the lady he has seen in church, bursts open the door, and embraces her.—(17) He marries her.

Ibid., pp. 447-50. No. XXV. (Translated from *Moravské národní pohádky a pověsti*, Sebral a napsal Fr. M. Vrána.) 70

"VON DEM MÄDCHEN, DAS EINE HEXE ZUR STIEFMUTTER HATTE."

(1) Widow, who is a witch, has three daughters; one with one eye, one with two eyes, one with three eyes. Widow marries widower with one daughter, whom she ill-treats and sends daily to mind the cows.—(2) She gives her a sackful of flax to spin, weave, bleach, and bring home finished at night. Heroine goes to churchyard, and weeps on mother's grave till her tears bedew it. Mother underground says, "It is not rain, nor is it snow; it is dew falling from the trees." "It is neither rain nor snow, nor is it dew; I am weeping here upon your grave!" Then mother asks why she weeps, and learns about cruel stepmother and the impossible task. "When you get to the field with your herd you will find a cow amongst them; put the flax in one of her ears, and you can draw the linen out, all ready spun, woven, and bleached, at the other." Heroine does so, and stepmother marvels to see task accomplished.—(3) Next morning she gives her more flax, and sends one-eyed daughter to spy. They reach the field, and young witch, seeing sack of flax untouched, says, "Why don't you work? You will never be finished by evening." Heroine offers to search stepsister's head. "No; you work!" But feeling sleepy, and head being irritable, she agrees to have it searched. "Eia popeia, sleep, One-Eye!" says heroine. And she sleeps. Then heroine puts flax in cow's ear, and draws it out spun. She wakes step-

sister, and they go home. Stepsister tells mother she fell asleep, and saw nothing.—(4) Third day heroine has another sackful of flax to spin; two-eyed stepsister is sent to spy, but goes to sleep. On the fourth day three-eyed stepsister accompanies heroine, who sends two of her eyes to sleep during hairdressing. Third eye stays awake and sees everything.—(5) Step-sister reports to witch, who forthwith kills the cow. Heroine goes again to churchyard and weeps on mother's grave. "Is it rain, is it snow? No, the dew drops from the trees." "It is not rain," etc. Mother asks why she weeps, and hearing that cow is slain, bids her go home, ask them to give her the paunch to wash, and take it to the pond. Whilst washing it she will find inside a ring, a barleycorn, and an oat. These she must take home and plant in the earth beneath the window.—(6) Heroine does so, and next morning finds at the spot a well full of wine and an apple-tree with ripe apples. King's son passes by, and wants some of the wine and apples. He sends for the witch to give him some; but at her approach the wine sinks deep down, and the apples rise up out of reach. Heroine draws near, and the wine rises again in the well, and the apples bow down to her. She draws wine and picks apples for the prince, who is so delighted that he says he will marry her. Then he departs.—(7) Witch having overheard, shuts heroine up in a room, intending to substitute one of her own daughters as prince's bride. She accordingly dresses her up for church on the wedding-day, but cannot get on the shoes which prince had given to heroine. Witch hacks a piece off daughter's foot, forces on the shoe, and starts her to church.—(8) Heroine has to go out and mind the cows again. In the form of a bird she flies to the prince, saying, "Kuku, kuku, the young witch has had her feet pared." Prince looks at the feet of the false bride, sends her off at once, and marries heroine.

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220 A. LOOTENS, *Oude Kindervertelsels in den Brugschen Tongval.* Brussels, 1868. P. 55.

"VUILTJI-VAEGT-DEN-OVEN" (Slut sweeps the Oven [Chimney]).

(1) King has three daughters, and asks which loves him best. Eldest daughter loves him "as the apples of her eyes"; the second, "as her life"; the youngest, who is busy putting salt into her milk-porridge, says, "as salt".—(2) She is driven out, but is allowed to take her dresses with her, and conceals them in the trunk of a hollow tree. Presently she meets poor peasant girl, with whom she exchanges clothes, and, after wandering far away, she reaches a castle, knocks, and asks leave to enter and stay the night, being a poor girl, hungry and tired. She is admitted.—(3) Next day she offers to do all manner of work if she may stay. They let her remain.—(4) On Sunday she may go to church on condition that she kneels in a corner out of sight. Vuiltji fetches blue satin dress and slippers from hollow tree, goes to church, and kneels in the midst of the assembly. The "son of the castle" is present, and when heroine, running to the hollow tree after church, loses one of her blue satin slippers, he picks it up. At dinner the slipper is produced, but fits

nobody. Vuiltji asks leave to try it, and it fits her. "Well," says the lady, "you have beautiful feet, Vuiltji!"—(5) Next Sunday heroine goes to church in red satin dress and red satin gloves. She loses a glove. It will fit nobody. Vuiltji shows her hands. "My hands are not ugly; let me try." Glove fits her. "Well, you have beautiful hands!"—(6) Next Sunday heroine wears a white silk dress to church, and many diamond rings, one of which she loses. At the dinner-table all happens as usual. "Has no one seen V. in church?" asks my lady. No; but son has thrice seen the same lovely lady, who has lost a diamond ring. Nobody but V. can wear it. Son asks whether he may marry this beautiful lady, if only he can find her. Mother says he may. —(7) Vuiltji offers to fetch her, and runs to hollow tree, dresses, jumps into a carriage, and drives to castle. All wonder who she is. She says she is a king's daughter, outcast by her father. Son marries her, and they go to her father.—(8) Elder daughters have deserted him, making him sorely repent having turned out the youngest. They live with heroine's father, and, when he dies, her husband is king in his stead.

LUZEL, *Contes populaires de Basse-Bretagne.* Paris, 1887. Vol. iii, pp. 134-166. (Related by Pierre le Roux, baker in the village of Plouaret. December 1869.) **71**

"LE CHAT NOIR."[1]

(1) Widower with beautiful and good daughter, Yvonne, marries widow with ugly, disagreeable daughter, Louise. Stepmother slights Yvonne, and clothes her meanly, whilst her own daughter has costly raiment. Yet only heroine gets compliments and attention, so that stepmother resolves to get rid of her.—(2) Every day she is sent at sunrise to wide moor to tend little black cow, with orders not to return till sundown. She takes little piece of black bread, and little dog Fidèle accompanies her. She pets black cow, calling it "my little golden heart".—(3) It grows quite fat under her care, and stepmother, seeing how she loves it, resolves to have it slain. Two little gold shoes are found near its heart. Stepmother seizes them, saying they will do for her daughter on her marriage-day.—(4) Prince, having heard of the beauty and sweetness of Yvonne, comes to see her. Stepmother dresses her in stepsister's clothes and presents her to prince, who is charmed with her, and would wed her. Wedding-day is fixed, and he departs. On appointed day stepmother substitutes own daughter, and shuts heroine in turret-room.—(5) Stepsister cannot wear gold shoes found in cow, so they clip her toes and heels. Prince comes in state to fetch bride; is dazzled by the glitter of the diamonds and does not detect the fraud.—(6) Little dog Fidèle is on the steps when carriage starts, and begins yelping and saying, "Hep-hi! hep-hi! hep-hi! without her, without her, without her!" and, when carriage drives out of the court, he runs after it, saying:

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[1] See note 49.

"The ugly, frowning daughter goes,
With clippèd heels and clippèd toes!
Alas! in prison they are keeping
The fair one, weary with her weeping!"

But none heeds. When false bride alights at the church she cannot walk, and cries with pain.—(7) Prince looks at her, and, full of indignation at imposture, sends her back.—(8) Mother returns with her, vowing vengeance, and on the way they visit old witch, who promises help. Stepmother is to go home and kill black cat which is in castle, prepare it like jugged hare, and give it to heroine to eat. Next day she will be found dead. Stepmother does as bidden, and, with hypocritical mien, takes dish to heroine, who eats it, and is soon afterwards very ill. In the night she vomits, and next day, when stepmother comes expecting to find her dead, she is looking pale, and says how ill she has been. "The accursed snake" goes, in her disappointment, to tell witch of the plan's failure.—(9) Witch counsels her to get rid of heroine by simply making life at home unendurable to her and to father. She does so, and father and daughter resolve to cross the sea. They set out secretly by night; stepmother runs after them, telling father he has forgotten his little red book. He returns for it, leaving heroine in the boat; stepmother unties the rope, and boat drifts away with heroine. She lands, after several days, on a little desert island. Wandering, sad and lonely, along the shore, she perceives a little door, which opens when she strikes it, and admits her to little grotto, containing a few necessary utensils, a bed, etc., but no human being. Thinking it a hermitage, she sits down on a stool to await hermit. He comes not, and, being hungry, she wanders along the beach, and finds shell-fish, which she eats raw. She sleeps in grotto, and next day explores the island, finding shell-fish and fruit.—(10) After three weeks she begins to feel very ill; thinks it is the shell-fish. She gives birth to a black kitten; is much puzzled; rears it as though it was child. It grows a handsome cat, and speaks to her, bidding her be comforted; she will not always be ashamed of him; he will one day recompense her love. She is to make him a wallet for his shoulders; he will fetch her food from nearest town.—(11) She fears to let him cross sea alone; he swims like a fish, and lands at a port such as Lannion or Tréguier. Schoolboys chase and throw stones at cat. He takes refuge in house belonging to Mr. Rio, and begins crying, "Miaou!" Cook goes to drive him away with broom, when he inquires if Mr. Rio is at home. He is not just now; will be, to dinner. Cat has not time to wait, but asks cook to put into his wallet the fowl on the spit, and a good slice of bacon. Cook hesitates; cat helps himself to fowl, bacon, and a bottle of good wine, and putting all into wallet, says good-bye to astonished girl, and departs to his mother on island. Mr. Rio returns, scolds servant, and hears about black cat.—(12) Provisions being exhausted, cat goes again to Mr. Rio's. Cook calls master down. He is startled to hear cat asking for food, but having loaded gun in his hand, tells cats to be off, or he will shoot. Cat flies at his face till he cries for mercy. Cat releases him, and gives him some advice. Mr. Rio has a rival who is laying a trap for him. His lady-love will give

hunting-party, followed by feast. There will not be enough beds; they must sleep two together; he will be with his rival, who will take side next wall. When he sleeps Mr. Rio must change places with him, put out light, and feign sleep. Lady will murder the man on outside. Rio is alarmed, thanks cat, fills his wallet, and bids him return when in want of further provisions.—(13) He follows cat's advice, and all happens as foretold. When his rival is murdered he tries to escape from windows, but finds them barred, and door is locked. Next morning hostess pretends not to know why Rio and companion do not appear. He is apparently guilty of murder, is bound and cast into dungeon, dragged next day to scaffold, when on a roof he sees black cat, which springs to his side, and bids executioners not strike an innocent man, but look at the guilty; and cat points to Châtelaine in her balcony. She screams and faints; is executed in Rio's stead.—(14) Cat returns to island; tells mother she must marry Mr. Rio; then goes to Rio, who is greatly distressed to be told he must marry cat's mother. Cat steals fine dress and jewels from a marchioness, and takes boat to island to fetch mother. Mr. Rio is enchanted with her beauty. They are married.—(15) After festivities cat wants to visit mother's kinsfolk. Father is delighted, and stepmother and stepsister feign joy and hold great feast. Witch is invited, but, on recognising black cat under table, she leaves in a trice, feigning illness. Cat jumps on table; stepmother would drive it away. Cat challenges her to turn him out, and says witch must be fetched back.—(16) Cat and witch engage in single combat in courtyard; guests look on. First they vomit water one against the other; cat wins. Then they have contest with wind, blowing on each other; cat blows witch about like a straw till she cries for mercy. Lastly they vomit fire; cat vomits thrice as much as witch, who is reduced to ashes. Cat says he must recompense stepmother for her treatment of his mother Yvonne, and recalls the ragoût of hare. He vomits fire over her till she is reduced to ashes. He pardons stepsister.—(17) Then cat bids Mr. Rio put him on his back on the table and cut him open. Rio objects, but is persuaded to obey, and when cat is cut open a beautiful prince steps out and says he is the greatest magician that ever lived.

Ibid., vol. iii, pp. 247-61. No. V. (Told by Barbe Tassel, Plouaret, 1869.) **177**

"La Fille du Roi d'Espagne."

(1) King of Spain, in his grief at wife's death, vows to himself never to marry again, unless he can find someone exactly like her, and who can wear her wedding clothes.—(2) His daughter, aged eighteen, is just like mother, and, one day in play, puts on wedding clothes, which fit her perfectly. Father embraces her, crying, "My wife! I have found my wife again." He seeks to marry her.—(3) In her distress, she consults old woman dwelling in hut in forest near, who bids her ask father for dress like the stars. This he at length

procures; and, after long seeking, finds, in turn, dress like the moon and dress like the sun.—(4) Heroine must now put dresses in box, and escape at night from father's house. She sets out, clad like a working-girl. King sends soldiers after her, but she hides under arch of bridge while they pass by. She reaches castle, and asks lodging for the night. They take her in, out of pity.—(5) Next day she begs to be retained as servant, and is engaged to tend swine. She spends each day in the woods surrounding castle. She carries box about with her, and one day puts on star dress.—(6) The young lord of the castle, who is hunting in forest, catches sight of her, and hurries towards her. But she has seen him approaching, and hastily doffs dress, and hides box in the thicket. When he comes up he only finds swineherd.—(7) Next day she dons moon dress, and disappoints him in same way. He asks her if she did not see beautiful princess just now; she says no.—(8) Next day she dons sun dress, and the birds in trees overhead hop about, singing with joy, and even the swine grunt in admiration. Young lord, who has been watching her from behind tree-trunk, runs towards her, but trips and falls into ditch hidden by ferns and long grass. Heroine has just time to doff dress before he reaches her, and he returns home planning means to unravel the mystery.—(9) His mother is anxious for his marriage, and three young girls are invited to spend a few days at the castle. The evening they are to arrive he takes his gun, and says he will shoot game for them. But he goes straight to farm-house on the skirts of the wood, and asks farmer's wife to allow him to pass three or four days and nights in a bed under stairs where daylight cannot enter. She offers him rather a feather-bed in best room, which he declines. He tells her to go next morning to castle and beg a little fresh broth for poor beggar-woman, to whom she is giving shelter. If asked whether she has seen him, she must say no. Woman does as bidden. At the castle they inquire about young lord, and she says she has not seen him.—(10) One of the three visitors returns with her, wishing to see sick woman. Lady wants a light. This is not permitted. She asks supposed beggar-woman how she is, and is answered in a feeble voice, that she is certainly dying, and that what troubles her the most is that for want of care she has let her child die. Young lady says that must not trouble her; she herself had a child, and no one knew of it. She gives beggar a piece of gold.—(11) Next day, when farmer's wife fetches broth from castle, another of the young ladies returns with her. Same conversation takes place, and young lady confesses she has had two children, and has let them both die. She gives sick person two pieces of gold.—(12) Next day third young lady comes, and says she has had three children, and let them all die. She gives him three pieces of gold.—(13) Next day he bids farmer's wife go for the last time to castle, and ask for basket of salad, as well as for the broth, and get the swineherd to carry it to farm. Heroine, too, wants to see sick person. He tells her the same thing about abandoned child. She exclaims, "Alas! were you married?" "No!" "Heavens! and I—who am the daughter of the King of Spain—I left my father's palace clad like a servant, and have made myself a swineherd, all to escape falling into sin. But God is good; pray for pardon." And she goes.—(14) Then young lord gets up in high glee, kills a partridge, and goes home. His mother falls on

his neck; the three girls do likewise. He has partridge cooked, and tells mother he wants to sup alone in his own room, with the three girls. He cuts bird into six pieces, gives one to first lady, two to second, and three to third. The third supposes he prefers her, and will marry her. Then he proposes dancing. They say there is only one gentleman to dance with, and no fiddler to play for them. "Here is something that will make you dance, you heartless, unnatural mothers!" says he, taking a whip from a nail on the wall. And he begins to lash the young ladies till they cry for pity. He says, did they show pity to their children when they let them die in secret—"You one, you two, you three." They say it is not true, but he tells them how he heard of it, and bids them return at once to their homes.—(15) Then he sends for heroine, and tells her to confess who she is, for he knows she is other than she seems. She says she is a poor girl, without father or mother, obliged to work for her maintenance, etc. He tells her how he learnt the truth from her own lips.—(16) They are married, and the King of Spain is bidden to the feast.

FRANCESCO MANGO, *Novelline popolari Sarde*, raccolte e annotate dal. Palermo, 1890. (Pitré, *Curiosità popolari tradizionali*, vol. ix.) Pp. 134-36. **308**[1]

"LA MAESTRA E LA FIGLIASTRA."

(1) Widower sends his daughter Peppina to school. Mistress says to her, "Ask your father to marry me; I will love you and be kind to you, and take you about with me. And you can call me mother." Heroine does so, and father tells her to say he will marry schoolmistress when his iron shoes[2] are worn out. Schoolmistress bids heroine throw water frequently on iron shoes, so that they rust and wear out. Then father sends to say he will keep his promise to marry schoolmistress.—(2) After a year she bears a child, and thenceforward ill-treats Peppina. She induces father to take her a long, long way for a walk, then throw down his ring, and, whilst she is looking for it, to leave her behind and return home. Finding herself deserted, heroine begins weeping till she is tired out and falls asleep.—(3) Then wild animals come and devour her.

MASPONS Y LABROS, *Lo Rondallayre*. Quentos populars Catalans, colleccionats per. Barcelona, 1871. Part I, pp. 91-94. No. XX. **72**

"LA VENTAFOCHS" (The Fire-blower).

(1) A woman who has married a widower ill-treats his daughter, giving her dirtiest work to do, and keeping her always amongst the ashes, so that

[1] For abstract of this story see Appendix.

[2] See note 50.

she is nicknamed Cinderella. She pets and pampers her own two ugly daughters, and dresses them richly. Cinderella, who is also called the Fire-blower, on account of her occupation, is very beautiful, patient, and good.—2) One day she has to pick a sack of canary-seed whilst stepmother and stepsisters are out. Unable to finish the task, she begins to cry, when a little old woman, very old and very little, suddenly appears, gives her an almond, and performs task for her.—(3) Heroine breaks the almond, and, finding inside a dress of shining gold, dons it and goes to church, where she is admired by all, even the king's son. Before the service is finished she goes home and resumes her rags. Stepmother and stepsisters return, and tell her of the lovely girl in dress of shining gold whom she would have seen had she been to church. Heroine says:

"Maybe, no; and yes, maybe;
Maybe that fair maid was me!"

"Listen to Cinderella! Be off, and blow the fire!" and they drive her away to the ashes.—(4) Next day she has a whole sack of beans to shell. She sets to work, but, failing at the task, is very downcast, when again little old woman appears, performs it for her, and gives her a filbert.—(5) Heroine breaks it, and finds inside a silver dress, donning which she goes to the Promenade, where all admire her. When she leaves, king's son sends his pages everywhere in search of her. Stepmother and stepsisters return, and tell her of lovely girl at the Promenade: heroine replies as before, and is driven off to the cinders.—(6) Another day she has a sack of rice to pick while stepmother and stepsisters go off to ball given by king's son. She cries; little old woman comes to perform task, and gives her a walnut, containing a robe of bells.—(7) Clad in this heroine goes to ball, making all the ladies turn green with envy. King's son recognises her, dances with none other, and they are so engrossed that heroine does not notice that ball is over, and has to run home as fast as she can. Stepmother and stepsisters tease her as before, and she makes same remark.—(8) In her haste to leave, heroine had dropped a glass slipper on the stair, and had not time to pick it up. Servants take it to king's son, who, suspecting its owner, proclaims that he will wed whomsoever it fits. It is tried on all the ladies, but it is too small for everyone; pages take it from house to house in vain. At last they come to Cinderella's house. The slipper is tried on stepsisters, but will not fit them.—(9) Pages are leaving in despair, and think to inquire if there is another girl in the house. Stepmother admits that there is, but she never stirs from the cinders. Pages send for her, and slipper fits her so perfectly that they take her off to palace, where king's son recognises her and marries her.

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245 *Ibid.* Part 1, pp. 97-100. No. XXII.

"La Fillastra" (The Stepdaughter).

(1) Widower, with one daughter, marries widow with one daughter. Stepmother ill-treats heroine, [who is very beautiful, making her do menial work,

while she indulges own ugly daughter.—(2) One day she sends heroine to river to fill a basket with water, and not return till she has done so. Heroine weeps, and wanders up river till she reaches a house, which she enters, being cold and hungry. Only a little dog inside.—(3) House is very untidy; heroine cleans everything, makes beds, lights fire, and prepares supper. She hears noise, and is terrified to see three giantesses enter, and hides behind kneading-trough. Giantesses see what has been accomplished during their absence. The first says if she knew who had done it she would put a star on her forehead. Second says she would make her words turn to jewels[1] as they fall. Third says she would give her whatever she most wishes. Dog goes barking to trough, and says :

" Clak—clak—clak !
She's hiding here at the trough's back."

Giantesses find heroine, begift her as promised, the third giantess giving her a basketful of water. She goes home, and all are amazed; stepmother very jealous.—(4) Stepsister takes basket to river, finds house, enters it, disarranges everything, puts out fire, then, hearing noise, hides behind kneading-trough. First giantess says if she knew who had done all this she would make filth grow on her forehead. Second says she would make her words turn to snakes. Third says she should not have what she most wishes. Dog runs barking to trough, and says same words as before. Giantesses find stepsister, and chase her out of the house with insults. When she gets home with empty basket, filth on her forehead, and snakes falling from her mouth, all flee from her in horror.—(5) Stepmother is still more cruel to heroine, and at last drives her from home. Finding herself alone in wild forest, heroine sits down and weeps bitterly.—(6) She is found by huntsmen, who take her to their master, the king's son, who makes her tell her story, falls in love with her, and marries her.

Ibid. Part 1, pp. 111-15. **179**

" La Gavia d'Or" (The Golden Chest).

(1) Father wishes to marry his own daughter.—(2) By advice of father-confessor, heroine first demands dress of all colours. Father goes hunting in woods, procures birds of every sort of plumage, and makes dress of their feathers, in which every colour appears. Heroine next demands dress of fishes' scales, which father supplies, after fishing night and day to procure every kind of fish. Heroine now asks for dress of stars. Father searches the earth for diamonds, the sea for pearls, and shapes them into stars for dress.—(3) Heroine, in despair, her eyes two streams of water, again consults confessor, and is advised to ask father for a gold cage, and to shut herself into it. Father digs into the bowels of the earth, tears out the gold, and

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[1] See note 51.

a hundred men work day and night to make cage, shut in like a box, except at top, where a hole is left to breathe through. Father takes it to heroine, saying, "The heavens and the earth have been moved for you."—(4) Heroine shuts herself in chest, and tells servants to carry her away to place of safety. They carry box through the world, and at length reach a country where everyone is sorrowing because king's son is dying of depression, and none can cheer him. Servants are urged to sell the gold box as an offering to prince. They do so.—(5) At night, whilst prince sleeps, heroine gets out of box, writes on prince's left hand, and returns to hiding-place. On waking, prince is very angry to see hand written on, and bids chamberlain lock door next night from inside. When he is asleep, heroine comes out and writes on his right hand.—(6) Prince resolves to lie awake third night, feigning sleep. Seeing the lovely girl come out of box, he gets up to pay her homage, and asks who she is, and how she has come there. Heroine tells him why she has fled from home, taking care not to incriminate father. Prince falls in love with her, regains his gaiety, and henceforth orders double rations to be brought to his room.—(7) Presently he has to go off to the war, and heroine is very sad. He gives her a ring as keepsake, and orders servants to continue taking to his room during his absence one ration of food. When prince and knights have departed, and none but servants are left in palace, these conspire to discover reason for strange order. They spy through key-hole of prince's room, see lovely girl, and resolve to sell her with costly hiding-box. They carry her all over the world to insure highest bid.—(8) All would buy the box and not the girl, so servants strip heroine and throw her into briar-bush, then sell clothes and box, and flee into a far land. Heroine weeps. Some shepherds pass by with their flocks. They give her some of their skin garments, and set her to herd pigs at their farm.—(9) Prince returns from the war, rushes to his chamber, to find golden cage no longer there. He sends his knights forth in quest of heroine, describing her features to them. They fail to find her. Prince is despondent, and like to die. His father makes public proclamation through all cities and farms, offering great reward for the cure of the prince.—(10) One day the swineherd on the mountains hears herald's proclamation, and begs employers to let her go to console prince. Shepherds deem her mad, and laugh at her, but at length let her go. She wanders over the wilds, through snow and rain, till she reaches the palace. They refuse to admit her; she pleads so hard, saying prince would be better at sight of her, that she is taken to him.—(11) He appears as dead, and does not stir. She shows him the ring; he clasps her in his arms; presents her to the whole court as his bride-elect. They are married mid great rejoicings.

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178 *Ibid.* Part II (1872), pp. 72-75. No. XVI.

"La Pell d'Ase" (The Ass-skin).

(1) A lady, at the point of death, urges her husband never to marry again unless he finds a woman exactly resembling herself, that in this way she may

ever be present to his memory.—(2) After remaining a widower for some time he wishes to marry again, and, having sought in vain for a lady exactly like his late wife, he resolves to marry his own daughter, who is her mother's living image.—(3) Hearing of his intention, heroine weeps without comfort till she meets a little old woman, who bids her have no fear, but get an ass-skin, put it on, then make herself so dirty as to disgust her father, and he will cease to care for her. Heroine does as bidden, but, in spite of it all, father insists he will marry her.—(4) Heroine cries and cries till the little old woman appears again, bids her not fear, but tell her father that she will only marry him if he first gets her the loveliest and most costly dresses and jewels. But at whatever cost, father determines to procure these, and brings them to her. —(5) Heroine is in despair, but the little old woman gives her a golden coffer, bids her put the dresses and jewels into it, hide it under the ass-skin, which she must don ; and then, when her father's asses are turned out, she must mix amongst them, and thus make her escape.—(6) Heroine does as bidden, and, once escaped, goes on and on till she reaches a farm-house, where she asks for work. Here they engage her to tend the geese, although she is so dirty.—(7) Every morning she has to take the geese to the river bank to feed them, and, for amusement, she washes herself, and puts on all the grand dresses and jewels, and admires her reflection in the water. Meanwhile, the geese refuse to eat, being so enchanted with her beauty. They can but gaze upon her ; and when they get back to the farm, they say :

" We've seen a lady fair and sweet,
But not a morsel did we eat.
Nyach, nyach, nyach !"

(8) It is one of the king's farms, and the prince hearing the geese, and noticing that the more they went to that place the thinner they became, determines to climb to the top of a hill overlooking the river-bank. Thence he sees the girl dressing herself, and is so much struck with her beauty that he falls in love with her. He tells no one, but returns to the farm, and when heroine comes home with her geese, he goes to her room seeking her.—(9) But she is not there, and all that he finds is a ring, which he keeps. He goes about trying to find her without the ass-skin, so that he may show her to his parents. But he never again succeeds in seeing her as he had seen her, till at length he gets quite ill, and no one knows why.—(10) At last his parents question him so much that he confesses he is lovesick, and wants to marry the girl to whom the ring belongs. The ring is at once sent round to all the princesses of the kingdom, but none can squeeze a finger into it, it is so very small. Then it is sent to all the nobility, but none can wear it.—(11) At last the prince's parents send for the servants and menials, and when they come to Ass-skin the ring fits her so easily that the prince resolves to marry her. His parents object, till she reveals who she is, and shews the dresses and jewels.

[*Note.*—Variants of the above story are given by Señor Hernandez de Soto in the third volume (not yet published) of his *Cuentos de Extremadura*. They are entitled "La Ternerita" (The Little Calf), and "Agata". Instead of

tending geese, the heroine in these stories meets the prince at three balls, which she attends *incognita*. In "El Rapa" (The Flower of the Olive Tree), and in "Periquillo", from the same collection, heroine escapes, not from her father, but from a distasteful lover, with the presents she has obtained from him. She becomes gooseherd at the king's farm, and the ending is the same as in the stories collected by Señor Maspons.]

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73 MAURER, *Isländische Volkssagen der Gegenwart*, vorwiegend nach mündlicher Ueberlieferung gesammelt und verdeutscht von Dr. Konrad Maurer. Leipzig, 1860. Pp. 281-2. (Narrated by Frau Brynjulfsson in Kopenhagen.)

(1) Widowed king Mani has beautiful daughter named Mjadveig. He marries woman with two hideous daughters. Stepmother is jealous of heroine, hides her from suitors, and displays own daughters.—(2) A king's son finds tiny shoe, and vows he will only wed the woman who can wear it. Stepmother makes one daughter cut off heel, so as to wear shoe; prince is obliged to take her.—(3) On the voyage, birds fly over ship, singing, "Hewn-heel sits at the prow; her shoe is full of blood. Mjadveig, Mani's daughter, sits at home, a doubly-deserving bride." [Narrator could not remember more of the story, except that the prince in the end obtained Mjadveig.]

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74 DR. ERNST MEIER, *Deutsche Volksmärchen aus Schwaben*, aus dem Munde des Volks gesammelt. Stuttgart, 1852. Story No. IV, pp. 16-20. (From Schwabisch-Hall.)

"ASCHENGRITTEL."

(1) Heroine is ill-treated by stepmother, and ordered about by two step-sisters, who are younger than herself. She does all house-work, wears old clothes, and is nicknamed Aschengrittel.[1]—(2) Stepsisters throw handfuls of lentils in the ashes for her to sort.—(3) Father goes a journey, and asks what gifts he shall bring for daughters. Younger daughters choose splendid dresses, ear-rings, and necklaces. Heroine asks for first little twig that hits father's hat. Stepsisters mock at her; but she places twig in her bosom, and carries it always with her.—(4) Next day heroine goes to well to draw water; a tiny, white-bearded dwarf appears, and promises to perform three good and three evil wishes for heroine. She will not take the bad ones, but wishes, first, that stepmother and stepsisters may be kind to her in future. Dwarf wonders at this, but, seeing she has good heart, gives her golden wand, that

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[1] The expression "Eschengrüdel", according to Geiler of Kaisersberg, is applied to a despised kitchen scullion.

will perform anything she wishes. She has only to strike edge of well with wand, and name her wants.—(5) Young king, wishing to choose bride, gives grand ball. Stepsisters go, but heroine is kept at home, because of her dirt and rags. Heroine finishes her work quickly, washes and combs herself, goes to well, strikes edge with wand, and wishes for beautiful ball-dress and ornaments. Instantly wonderful dress with gold and pearls is before her. Clad in this she goes to ball at castle, is admired by all, and king dances with her. She disappears before the rest leave, and king is greatly concerned.—(6) He gives second ball, which heroine attends as before, in more splendid attire. King begs to accompany her home, but she escapes alone.—(7) King has no peace of mind till he gives third ball. Heroine appears in still more gorgeous dress, and is beyond measure happy. King has every door but one closed, and this is smeared with pitch. He pursues heroine, and in her flight she leaves golden shoe sticking to the pitch rather than let king follow her home.—(8) He is delighted to have shoe, and gives notice that he will wed whomsoever it fits. Goes himself from house to house trying it, and comes to house of stepmother, who makes one daughter cut off big toe, and the other daughter piece of heel. King sees blood in shoe, and says:

"Gru, gru,
There is blood in the shoe;
This bride is not the true."

—(9) When he learns that woman has stepdaughter, he insists on seeing her, though they say she is too ugly and dirty to appear. He recognises her and marries her.

Ibid., p. 99. No. XXVII. (From Derendingen.) 221

"So lieb wie das Salz."

(1) King asks his daughter how much she loves him. "Oh, so dearly, so dearly—like salt," says she. But this seeming but little to king, he is indignant with her.—(2) Soon afterwards he is giving a large feast, and daughter contrives for all the dishes on the table to be dressed without salt. Consequently, king can eat nothing, and when daughter at length tells him why this is, he realises the value of salt and the excellence of her comparison, and restores her to favour.

Ibid. No. XLIII. Pp. 154-58. (From Heubach.) 75

"Eschenfidle."

(1) Old woman with two daughters loves one and ill-treats the other; gives one beautiful clothes and takes her everywhere, hoping to get her husband. But the other must always remain at home, do menial work in the cowshed, the kitchen, and the garden, and being ill-clad, may never show herself. She

has to sit on the hearth, and is nicknamed Eschenfidle.[1]—(2) Her greatest grief is that her mother forbids her going to church. One Sunday she sits under tree in garden weeping bitterly, when little white man appears, bids her be cheered, and when she wants to go to church to come to tree[2] and say:

"Little tree, shake yourself, little tree;
Shake gold and silver over me!"

Then she will have beautiful clothes. But she must always wait till everyone else is in church, and must be the first to leave. Then she must return dress to tree, saying:

"Little tree, shake yourself, little tree;
Draw all the silver and gold to thee!"

Next Sunday heroine does as bidden.—(3) She goes to church clad in gold and silver, leaves first, and returns everything to tree. Sister returns and tells her about the lovely stranger.—(4) Next Sunday all happens as before. Rich young merchant espies her, and falls in love with her. He goes early to church on following Sunday to watch for her, and stays last, but she escapes as before.—(5) She goes thus five times to church, and on the sixth Sunday young merchant lets everyone except heroine enter, then smears church door with pitch, and waits hard by. He hopes to be able to help free her from pitch, and then talk with her; but heroine leaves one shoe sticking, and enters church without speaking to him. Merchant takes shoe home. Heroine returns to tree and repeats verse as before; but tree will not take clothes, as shoe is missing, and heroine takes them home and puts them in her bed.—(6) Merchant makes inquiry as to who has lost golden shoe, and goes himself from house to house, saying he will wed whomsoever it fits. Many try in vain. One girl cuts off big toe, but to no purpose. Merchant comes to heroine's home. Mother says she has indeed two daughters, but one is too hideous to be shown. She presents favourite daughter, whose foot is pretty, but too large for shoe. Merchant importunes mother, till at length she brings other daughter, who, seeing golden shoe, exclaims, "Why, that is my long-lost shoe!" and puts it on. Merchant rejoices.—(7) They are betrothed on the spot, and married soon afterwards.

309[3] *Ibid.*, pp. 165-74. No. XLVIII. (From Heubach.)

"THE YOUNG COUNTESS AND THE WATER-NYMPH."

(1) A countess feeling ill, walks by the lake. She hears water-nymph talking, and addresses her, whereupon she comes forth and they converse.

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[1] With the expression "Eschenfidle" cp. Abersel, Abärschel for an Aschenbrödel.

[2] The tree of our story reminds one of the five trees in Indra's heavenly paradise, which grant every wish.—ED.

[3] For abstract of this story see Appendix.

After this they often talk together, and become so intimate that water-nymph promises to stand godmother to countess's child. When daughter is born water-nymph is summoned to keep her promise. All are in attendance for the christening, except the godmother. They wait long, when at last the door opens, and in steps the water-nymph in a great white veil which is half wet. She holds child at font, and gives it, as baptismal present, a little basket with three eggs. These eggs must be taken great care of, as they may prove useful to child.—(2) Not long after countess dies, father marries again, and step-mother neglects child, giving it over to nursemaid, who allows it to play alone by the lake. Water-nymph comes to amuse child, and tells her many pretty stories. Child has happy life till, when fairly grown up, her father's castle is burnt down, and he becomes a poor man. Heroine escapes with egg-basket to godmother in the lake, and asks her advice. Godmother tells her that, having the three eggs, she is rich enough, for they can perform three wishes, however hard. But she must not expend wishes thoughtlessly, and always keep one for emergency.—(3) She bids her go through forest and take service at large house. Heroine sets out. On the way she meets a peasant-girl called "Kätterle", and exchanges clothes with her; then goes on alone through forest to castle, and inquires if a servant is wanted. At first they will not engage her, because she looks too young and too tender; but when she asks very little wages, and offers to do all the house-work and help cook, they at last take her. Her white hands get rough and brown, and her clothes ragged and dirty, so that she must keep away from best rooms. Seven years pass in this way.—(4) Son of the house thinks of marrying, and gives grand ball, to which all lovely girls near are invited. Seeing them arrive in lovely dresses, heroine longs to go to ball, and remembers her three eggs. Having finished work, she wishes for lovely dress, which she dons and goes to ball. Son of the house is charmed, and, before she leaves, begs for her handkerchief, giving his own in exchange. She returns to her room and puts on rags. Everyone talks of lovely stranger at ball, and heroine listens attentively.—(5) After four weeks young master gives second ball. Heroine makes use of second wish, and obtains dress covered with diamonds. Everyone is astounded. Young master declares his love for her, and wishes to wed her. Heroine says she fears that he will rue his words when he learns who she is. He protests he will love her best spite of anything. They exchange rings. She is to return in four weeks to marry him. Heroine escapes secretly. She hears all the girls talking about young master's lovely bride, but says nothing.—(6) Day arrives for wedding-ball. Heroine remembers with alarm that she has only one wish left, and she must keep this for emergency. So she cannot attend ball, and bridegroom is very unhappy, and falls ill.—(7) No doctor can ease him; he thinks only of his bride, and nearly dies of grief. Heroine, learning this from cook whom she assists, reproaches herself for not having spent third wish in going to ball. She thinks day and night how to help lover. Doctor orders soup for invalid, and heroine begs cook to let her make it. This is at length permitted. Heroine puts her betrothal-ring in soup, which cook takes to young master. He enjoys all the soup, then sees ring and sends for cook, who is very distressed, knowing nothing of ring, and

confesses at last that kitchen-maid prepared soup. Heroine is fetched, young master calls her an ugly, dirty thing, and asks how she got ring. She answers humbly that the kind master gave it her himself. He reviles her, and orders her out of the room. Heroine washes herself, puts on dress of diamonds, and taking with her first ball-dress, and the handkerchief young master gave her, goes again to his room. Servant is standing on guard at the door, and, seeing the true bride, wishes to be the first to tell young master, and in his haste falls downstairs and breaks a leg. Another servant, standing below, is blinded by the glitter of the diamonds.—(8) Heroine appears before young master, who recognises her, and is instantly well. Heroine says, "This is the ugly, dirty kitchen-maid whom you drove away, and who said you would not marry her when you knew who she was." She relates everything, and shows first ball-dress and handkerchief. He begs her forgiveness, and they are married. His mother is indignant at his marrying kitchen-maid.—(9) Heroine has daughter; mother-in-law takes it away and throws it in lake.[1] She does the same with heroine's second daughter, and tells son that his wife is a murderess.—(10) He orders wife to be burnt. She is shut up, and the great oven made red hot. When she can no longer bear heat, heroine remembers third wish, and wishes for godmother, the water-nymph. She appears instantly, cools everything, and opens room. Tells heroine that she has rescued her children thrown into lake, and that she will place them to-day, with written paper, on shore of lake. Thence heroine must fetch them.—11) When the two daughters, both very beautiful, come to castle, father recognises them as his own children, realises crime of mother-in-law, and begs forgiveness of wife. Wicked mother is punished, and the rest live happily. Heroine rewards those who were her fellow-servants, and especially the cook who allowed her to make the soup.

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180 *Mélusine*, t. iii (1886), col. 404-5. (From the neighbourhood of Redon [Ille-et-Vilaine].)

"PEAU D'ÂNE."

[The beginning of the story is missing.]

(1) The two sisters, who are splendidly dressed, meet on the road a man leading a donkey, which they persuade him to sell them. The girl who is in love with the king's son dresses in the ass-skin, and takes service at castle so as to be near him.—(2) She is sent to mind turkeys, and, when she returns in the evening, she will not leave the hearth, but sits throwing grains of salt into the fire. Once prince's mother, finding her thus engaged, asks what is crackling in the fire. "They are lice."—(3) In the daytime, thinking herself alone in the fields, she doffs ass-skin to admire reflection in the spring, of the

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[1] See note 52.

robes she has worn underneath. One day the prince, out hunting, happens to see her. A chaffinch in the bush says:

"Ass-skin, Ass-skin, hide thee,
For the prince has spied thee."

Prince goes home, madly in love.—(4) He feigns illness, and goes to bed. Mother asks what he would like. He says a cake made by Peau d'Âne. "What! that dirty girl?"—(5) Peau d'Âne makes cake, and slips her ring into it.—(6) Prince will wed girl whose finger this ring will fit. After Mass on Sunday, all the girls are made to file past castle, and ring is tried on each. It will only fit the last, who is Peau d'Âne.—(7) Prince marries her.

MADAME CSEDOMILLE MIJATOVICS, *Serbian Folk-lore*. London, 1874. Pp. 59-66.

"PAPALLUGA; OR, THE GOLDEN SLIPPER."

(See *Denton*, No. 31.)

MILÁ Y FONTANALS, *Observaciones sobre la poesia popular*, p. 181. 76
(A Catalonian tale translated by Wolf in *Proben portugiesischer und Catalanischer Volksromancen*. Wien, 1856. P. 43.)

"LA CENICIENTA."

Heroine is cruelly treated by her stepmother, who leaves her at home to shell a sack of millet and a sack of small white beans (*judias*). Heroine sits weeping; female saint comes and asks why; promises to perform task, and gives her almond containing golden dress. Heroine dons it and goes to Mass. Prince falls in love with her. She returns before stepmother and stepsister, who tell her of the lovely stranger. "Perhaps so, perhaps not; perhaps it was I" (*tal ves sé, tal vez no, tal vez era yo*). Both exclaim, "You be quiet, Cinderella, who fan the fire" (*Cendrosa, ventafochs*). Next day heroine must cleanse a sack of rice whilst stepmother and stepsister go to ball. Saint again appears, and gives her a nut containing a dress with bells (*un vestido de campanitas*[1]), clad in which she goes to ball and dances with prince. She will give him no information about herself, and escapes suddenly. In her haste she loses a shoe, which prince finds. He will wed whomsoever it fits. Stepsister cannot get it on. Cinderella is asked for, and stepmother says it is no use for her to try. But she appears in the dress of bells, is recognised, [the shoe fits her], and she is married to prince.

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[1] This shows the antiquity of the tale.—*Wolf*.

77 PROF. MOLTKE MOE'S Unpublished Collection. Christiania.
(From Östre Moland, near Arendal.)

"FJÖS-LUBBA" (Stable-slut).

(1) Widower with one daughter marries widow with one daughter. Heroine must live in the stable, clothed in rags, and is not allowed to go to church.—(2) When the others have started heroine takes her comb, goes down to the river, and sits under a large lime-tree combing her hair. A bird begins singing overhead, and whilst Fjös-lubba pauses to listen, an old woman steps out of tree and asks why she looks so mournful. Heroine tells her, and is then invited to follow old woman into tree. Here she gets a red-silk dress and red-silk shoes, and is sent off to church. On leaving she must remember to say, "Light before me, dark behind me!" and then return to tree and say:

"Lime-tree, lime-tree,
Open for me."

When she gets home afterwards she is to drink the milk of the black cow nearest the stable door, for this will give her a fair white skin.—(3) Next Sunday heroine gets a silver dress, silver shoes, and two silver singing birds to sit on her shoulders —(4) The third Sunday she gets everything of gold. She loses one gold shoe. Prince goes about trying to find its owner.—(5) Stepsister, urged by her mother, cuts her heel and toe, but as the prince is driving with her past the lime-tree a little bird sits there singing, "Cut off heel, cut off toe! The golden shoe is full of blood." Three times it sings, and then the prince understands, and returns to try the shoe on Fjös-lubba.—(6) It fits her. She asks prince to wait a moment, runs to the lime-tree, and returns in her golden dress.

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78 *Ibid.* (From Bö, Thelemarken.)

"KÆLLDOTTERA" (The Old Man's Daughter).

(1) Man's daughter is sent by her stepmother to herd cattle, with little or nothing to eat.—(2) One day some small birds come and ask heroine for some food. She gives them part of the little she has for herself, and receives in return a dress like the sun, one like the moon, and a third like the stars. The birds tell her to hide them in a hollow oak.—(3) Stepmother and daughter go to church, bidding heroine stay behind in the stable. Heroine dons star-dress and follows them. Next Sunday she wears the moon-dress, and on the third Sunday the sun-dress. "White before, black behind! that none may see me!" she says on leaving church.—(4) Third Sunday she loses her shoe. King goes about trying it on everyone, and at last comes to stepmother's house.—(5) Stepsister cuts her heel and her toe. The birds sing, "Cut heel, cut toe! in the stable sits the owner of the shoe!"

Ibid. (From the same district.) 79

"MANDDOTTERA."

(1) Stepmother makes husband's daughter live in the pigstye. Her own daughter goes to church.—(2) Heroine, left behind, goes and sits on a hill and weeps. An old wife[1] steps out of hill and asks why. "I'm not allowed to go to church. My sister may go." Old woman brings her a basket and a silk dress. She is to don the latter, then sit in the basket and say:

"Darkness behind me, and light on my way;
Carry me quickly to church to-day!"

When she wishes to return she must say:

"Darkness behind me, light on my way,
Carry me, carry me home to-day!"

(3) Next Sunday heroine gets a silver dress and a silver basket, and on the third Sunday a gold dress and a gold basket.—(4) But that day prince manages to get hold of her shoe, and heroine returns in tears to old woman. "Don't cry; I shall contrive that nobody you expect will be able to wear the shoe."—(5) King's son at last finds heroine, and promises to marry her. She is to follow later to the castle.—(6) On the road they pass a little lake wherein bride wants to behold her face. Stepsister pushes her in; cuts her own heel and toe to get on the shoe, and puts on bride's dress. When she arrives at the castle a bird sings thrice:

"Cut off heel and cut off toe;
The bride treads blood in the golden shoe!"

Then the prince tears off her shoes and stockings and turns her out.

[The tale passes into that of "Buskebrud". Heroine appears three Thursday nights in the castle, and is saved the third time by the prince.]

Ibid. (From the same district. Apparently a mixture of a read tale and a tale learnt orally.—M. M.) 80

"AASKEPOT."

(1) Man's daughter sits shovelling the ashes. Prince, having heard of the two beautiful girls, invites them and their parents. But heroine is not allowed to go. "You are too ugly and too ragged!" "I'm sure to get a dress if only I may go!"—(2) She has a little bird that helps her always. This time it gives her a beautiful dress and a pair of gold shoes. So she is allowed to go. King's son likes heroine best.—(3) In parting from him she purposely leaves

[1] In a variant it is a *huldre*, an underground woman, fair, but having a tail.

one of her shoes behind. King's son picks it up and calls upon the girls to try it on.—(4) Stepmother whispers to her daughter:

"Your toe you'll cut, your heel you'll pare,
And so the golden shoe may wear!"

Girl does so, but having cut too sparingly, she cannot get the shoe on. Heroine tries next with better luck.

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81 *Ibid.* (From Setesdalen.)

"KADDEDOTTERI" (The Man's Daughter).

(1) Man's daughter and her stepsister are to compete in spinning. Stepmother gives own daughter a wool-spinning wheel, and gives heroine a moss-spinning wheel. Girls are to sit in the well-house,[1] or on a bridge, and the one who first finishes her task is to be thrown into the well (or river).—(2) Heroine finishes first; she sinks down into a green meadow. [The tale proceeds like "Manddatteren og Kyærringdatteren", Asbjörnsen, No. XV. Heroine is rewarded, stepsister punished (toads fall from her mouth when she speaks).]—(3) Stepmother is still more unkind to heroine; makes her clean the stables, and calls her "Dung-slut".—(4) Stepmother and stepsister go to church, leaving heroine at home to gather up peas thrown into the ashes.—(5) Weeping, she sets to work, when a *vætte* (an underground troll, ghost) enters from hill outside, learns cause of her trouble, leads her into the hill, dresses her beautifully, gives her gold shoes, a knife and a scabbard, and a horse, and sends her to church, telling her to pretend not to see when prince takes her shoe and knife, and should he ask whence she comes, to say, "From Waterland."—(6) Heroine does as bidden.—(7) A week later prince comes to stepmother's house with the shoe. He rides off with stepsister, who has cut heel and toe in order to get shoe on. They pass a beautiful lime-tree, where some small birds sit chirping:

"The wounded heels and toes they drip,
And fill with blood the golden shoes.
Chippy-chippy, chip-chip-chip!
The girl in the stable you should choose!"

(8) They pass another lime-tree and hear the same song. Then prince looks round and sees blood dripping from the shoes of the false bride, and throws her from the horse (for she is sitting behind him); then returns and calls forth the Stable-slut, who runs to the hill, dons her beautiful dress, and marries him.

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[1] There is generally a house built over a well in Norway.

Ibid. (A fragment written down by J. Moe.) 82

"LITA KJERSTI" (Little Christina).

(1) Heroine is starved by her stepmother.—(2) At her mother's tomb she receives a wand; she must touch the horns of the ox with one end of it to get food, and with the other end to get drink.—(3) She walks thrice round a hill, saying, "White before me, black behind me!" then enters the hill; finds therein food and drink, three horses, and three dresses.—(4) She goes to church on three Sundays, later than her stepmother; drops her glove, her shoe, and her ring on leaving.

Ibid. (From Bö, Thelemarken, South Norway.) 83

"KARI TRESTAKK" (1).

[This story resembles Kari Træstak (see No. 30), except that the troll in the copper wood has six horns, in the silver wood eight, and in the golden wood ten. Also this formula occurs:

"Light before, behind me dark!
Whither I ride no man shall mark."]

Ibid. (From the same place. Probably derived from Asbjörnsen's tale in *Nor.*—M. M.) 84

"KARI TRESTAKK" (2).

(1) Parents die, leaving nothing for their children but a pan for baking flat loaves and a cat. The boy takes the pan and the girl the cat.—(2) Heroine enters king's service at castle. Cat catches venison, and thus procures a copper dress, a silver dress, and a gold dress for heroine. First time she goes to church she drops her whip, the second time her handkerchief, the third time her golden shoe.

[The story proceeds in the usual manner.]

Ibid. (From the same place.) 85

"KARI TRESTAKK" (3).

(1) Kari sets out into the world, having a copper, a silver, and a gold dress.—(2) She encounters an ox, which asks her to cut off its head. She does so and it is changed into a beautiful horse, upon which she rides to king's castle.—(3) There she dresses in a wooden cloak and clogs.

[The continuation is like "Kari Træstak" (No. 30).]

"A cut heel, a cut toe!
In the stable she sits whom alone the shoe fits.

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86 *Ibid.* (From the same place.)

"KARI TRESTAKK" (4).

(1) Heroine takes service in king's castle. She is so poor that she wears a wooden petticoat (*stakk*).—(2) She is told to carry bath-water to king, who, hearing noise on the stairs, looks out and throws the water over heroine's head.—(3) She is ordered to fetch more water, which cook is to carry upstairs. Sinking the tub in the rivulet, she catches a fish which asks to be set free, promising as reward a gold dress, a horse, and a golden saddle. Heroine liberates the fish and gets the promised reward.—(4) Presently she asks to go to church. "What do you want with going to church, having nothing but a wooden dress?" But she gets permission, then hies to the rivulet for her golden dress and all. King sees her and falls in love. She escapes, saying:

"Light before, behind me dark!
Whither I ride shall no one mark."

(5) She loses her shoe; it is taken to king, who has it tried on all the girls. One of them cuts her heel and toe, and squeezes her foot into it. A small bird in a tree warbles:

"Cut off your heel, cut off your toe!
The gold shoe fits a girl I know."

King turns back with the false bride, and the shoe is tried on Kari's foot, and fits her.

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87 *Ibid.* (From Bö, or Hitterdal, in Thelemarken.)

"SJUKDOTTERA" (Dialect.=The Stepdaughter).

(1) Widower with one daughter marries again. Stepmother is kind to her own daughter, but abuses heroine.—(2) One day they are all to go to a place called "Vald", but heroine must stay at home. She cries, and begs to go too. She may go if she can gather up the two quarts of peas which stepmother throws in the ashes, and separate the worm-eaten from the sound. Heroine calls to the birds:

"Come, all my little birdies, please,
And help me sort these scattered peas;
The worm-eaten eat, but ne'er another;
The best I must have to give my stepmother."

Birds come and quickly perform task.—(3) Stepmother then throws three quarts of peas into the ashes, and they are gathered and sorted in the same way. Still heroine is not allowed to go.—(4) She sits on her mother's grave weeping. An angel from heaven brings her a golden dress. She goes after the others; the king sees her and falls in love.

[The narrator remembered no more.]

Ibid.

"TRÆKLATRA" (*klatra* = to make a noise; *træ* = wood). 181

(1) Man and wife have a daughter. Wife, dying, gives husband a ring, making him promise to marry whomsoever it fits.—(2) Daughter puts it on, and father wants to marry her. She demands, first, a wooden cloak; secondly, a feather cloak, a horse and carriage; lastly, a golden dress, gold carriage and horses.—(3) Having obtained all these things, heroine escapes, hides fine clothes in a hill, dons wooden cloak, and takes service in king's castle.—(4) On first Sunday she carries bath-water to the prince; afterwards goes to church in feather-dress, and tells prince she comes from "Water-land".—(5) Next Sunday she takes him a towel, and tells him in church that she comes from "Towel-land".—(6) Third Sunday she takes him a handkerchief; says she comes from "Handkerchief-land." She loses her golden shoe.

[Prof. Moe says that the conclusion of the story resembles that of "Kari Træstak" (see No. 30), except that there are no sisters.]

Ibid. (From Flatdal.) 182

"JENTEN MED KRAAKESKINDSKJOLEN" (The Girl with the Crow-skin Cloak).

(1) Widowed king wants to marry his daughter.—(2) She is unwilling, and, counselled by old woman, demands from father, first, a dress like the stars, then one like the moon, afterwards one like the sun, and, lastly, a gown of crows' skins. When she has obtained all these, she is to join old woman in the garden. Father complies with all her demands. "You can imagine how the price of crows' skins went up."—(3) At the appointed time heroine repairs to the garden, taking all the dresses. There she finds a horse, mounts it, and rides off to the castle of another king. Horse asks to be put in a small cottage.—(4) Heroine is made scullery-maid. On Sunday she gets permission to go to church, puts on her star dress, and rides off. All the people gaze at her, and the prince tries to overtake her, but her horse is too swift. "Well, didn't the people stare at you?" asks the cook. "Can't help it if they did," says heroine.—(5) Next Sunday she wears the moon dress, and on third Sunday the sun dress.—(6) That day the prince gets hold of one of her shoes. All the girls are to try it on, and at length it is heroine's turn. "I'm obliged to try it on you too, for there is hardly anyone else left." "You don't suppose it would fit *me*, do you?" says heroine, raising her skirt just a little, that prince may catch a glimpse of the beautiful gown she wears beneath. You may imagine how glad he was!

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293 MOLBECH, *Udvalgte Eventyr.* 1854. Vol. i, p. 111. No. XXI. (From Jutland.)

"PIGEN I MUSESKINDSPELSEN" (The Girl in the Mouse-skin Cloak).

(1) A squire has an only daughter, for whom, during war, he has a chamber made in a mound. Here she must remain for seven years, if not in the meantime liberated. After that period she might suppose her father dead. For seven years heroine sits underground, spinning, weaving, and sewing, and makes herself two beautiful dresses, one of silver, one golden. Then, her victuals being exhausted, she begins to dig her way out.—(2) Her dog catches mice, which she skins and fries, and, at last, she makes herself a large cloak out of the skins. Having crept out of mound, she fastens the skins that were over on small sticks round the mound, covers her gold dress with the mouse-skin cloak, and sets out to her old home. Her father has long been dead.—(3) The new squire is about to be married. Heroine gets employed as scullery-maid, her face being hidden by a hood. On the eve of the wedding-day the bride calls her, confides to her her love for someone else, and persuades heroine to take her place in church.—(4) Next morning, under pretence of letting also the poor scullery-maid see her in wedding attire, the bride sends for heroine, then changes dresses with her, covering herself with the large mouse-skin cloak. On the way to church heroine says, as they pass the mound where she was buried :

> "Yonder the sticks are standing yet
> Whereon the mouse-skins I did set ;
> Poor wretch that I was, when, day after day,
> I sat in the hill, with a heart never gay."

"What do you say, my love?" "I was only talking to myself!" In the church the portraits of her parents, hanging on either side of the altar, turn themselves round before her eyes, and she says :

> "Turn, beautiful pictures, yourselves turn once more,
> Dear father and mother, 'tis I who implore."

Instantly they turn back again ; the squire once more asking what she said, and getting same reply. He puts the ring on her finger, and they return home, when girls exchange dresses again.—(5) In the evening, whilst dancing with his bride, the squire misses the wedding-ring, and asks where it is. Bride says she left it on the window-sill, and runs out to get it. Heroine will not give up, but consents to stand behind bride in dark passage, the candle being extinguished, and stretch out her hand. The squire seizes her hand, and, dragging her into the room, discovers, to his amazement, the girl in the mouse-skin cloak. All gather round them wondering ; heroine drops the cloak, and stands forth in her golden dress.—(6) She tells everything, and the marriage is joyful. The other girl marries her love, and receives from heroine riches and gold in plenty.

E. MONSEUR, *Le Folk-lore Wallon.* Bruxelles, 1892. P. xxx. **314**[1]
(Narrated to M. Simon at Châtelineau.)

(1) King asks his three daughters how much they love him. Eldest says, "As much as bread"; second, "As much as wine"; and youngest says, "As much as salt".—(2) Thinking youngest daughter does not love him at all, king has her shut outside palace-gates.—(3) Another king, disapproving of this treatment, takes heroine to his own palace.—(4) One day he arranges a banquet, to which he invites heroine's father. The repast is sumptuous, but the salt is omitted in everything. When king is asked if the dishes are nice, he replies each time, "Yes, but it is a pity there is no salt!" Finally, he comprehends the intention, and is rejoiced to take his daughter home again.

MÜLLENHOFF, KARL, *Sagen, Märchen und Lieder der Herzogthümer Schleswig-Holstein und Lauenburg.* Kiel, 1845. Pp. 391-94. No. V. (From Meldorf.) **294**

"JUNGFER MALEEN."

(1) King has daughter called Jungfer Maleen; will not allow her to marry son of another king. He walls her up in a high tower with a chambermaid, and provisions for seven years. No light enters the tower, and they only know by victuals being spent when the seven years have passed. No one comes to liberate them.—(2) They try to make a hole in wall, and after three days' boring a ray of light is admitted. When they can look out heroine sees that father's castle is destroyed, the towns and villages burned, the fields laid waste, and no human soul in sight. They make hole large enough to creep through and get out. The enemy have slain all the inhabitants and driven the king away. Heroine and maid wander through kingdom without finding food or lodging; must feed on stinging-nettles.—(3) They reach a foreign land, and vainly seek employment till at length they are both engaged at palace as scullions to blow the fire (*Aschenpüster*). The king's son is the prince to whom heroine had been plighted.—(4) He is now to marry a certain princess at court, but she is so ugly that she is shy at being seen, and on the wedding-day calls heroine, and asks her to wear her clothes and go to church in her stead. Heroine refuses, till princess threatens her life; then she consents. Everyone is astounded when lovely bride enters room. On the way to church they pass a bush of stinging-nettles. Heroine says:

"Brennettelbusch,
Brennettelbusch so klene,
Wat steist du hier allene?

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[1] For abstract of this story see Appendix.

Ik hef de Tyt geweten,
Da hef ik dy
Ungesaden,
Ungebraden eten."

(Nettle-bush, little nettle-bush, what are you doing all alone? I have known the time when I ate you unboiled, unroasted.)

King's son asks what she says. She replies, "Nothing; I was only saying something about Jungfer Maleen." He wonders what she can know about her, but says nothing. When they cross the bridge in front of church heroine says:

"Karkstegels, brik nich.
Bün de rechte Brut nich."

(Foot-bridge, break not! I am not the true bride.)

Again he asks what she says, receiving same reply. He asks whether she knows Jungfer Maleen, who sits imprisoned in a tower. She replies she does not know her; has only heard of her. At church-door heroine says:

"Karkendar, brik nich.
Bün de rechte Brut nich."

(Church-door, break not! I am not the true bride.)

Same question and answer. Then he fastens costly trinket round her neck, and they are married.—(5) When they return home heroine must exchange her lovely clothes with princess, but she keeps necklace for herself. In the evening king's son asks bride what she said to the stinging-nettle. She replies that she has spoken to no stinging-nettle. He insists on knowing, so she says:

"Mut beruet na myne Maegt,
De my myn Gedanken draegt."

(I must go and seek my maid, who keeps my thoughts for me.)

Jungfer Maleen repeats what she had said in the morning, and bride runs back to tell bridegroom. He then asks what she said at church-bridge, and she must again consult heroine, whose life she threatens. Same thing happens when prince would know what was said at church-door. Then he asks for the necklace, and knows that she is not the right bride.—(6) She confesses everything, and prince sends her to fetch Jungfer Maleen. But she goes instead to call servants, and bid them murder Jungfer Maleen. They drag her out, and are about to behead her, when king's son steps up, and knows by the necklace that heroine is his own bride. He looks at her more closely, and recognises his first love.—(7) They are married, and the other princess beheaded.

MME. B. NĚMCOVA, *Slovenské pohádky a pověsti* (Slovac Tales and Legends). Prague, 1857. Pp. 511-22. No. XLVIII. 88

"O POPELUŠCE" (De la Cendrillon).

(1) Popelušce has a kind father, but is ill-treated by stepmother, who has daughter of her own.—(2) Father goes to a fair, and asks girls what he shall bring them home. Heroine asks for whatever hits his face after he has passed the forest. The branch of a nut-tree hits him, and he brings it home for heroine, with a few nuts.—(3) She wants to go to church, but stepmother forbids her, and mixes millet with the ashes for her to separate.—(4) Heroine goes to well to wash herself; the nuts drop into well; she weeps; a frog rises with one of the nuts in its mouth, and says, "Open it!" Heroine finds inside a dress like the sun. Six pigeons appear, perform task, and dress heroine.—(5) She hies to church, saying: "The mist is behind me; the mist is before me; God's sun is above me." Everyone looks at her; so does the prince, who questions all as to who she is; but no one knows. Heroine surrounds herself with mist on leaving, goes home, hides dress in the nut-shell, and puts it under a stone, calling to frog in the well to guard it.—(6) All happens the same next Sunday; she wears dress like the moon.—(7) On the third Sunday she wears dress of stars, and loses her shoe in the pitch.—(8) Prince visits every house, trying the shoe. He comes to heroine's. Stepmother cuts own daughter's foot to make it small enough. Prince inquires if she has any other children; she says no; but the cock sings out, "There's a pretty girl under the trough!" for it is there that stepmother has hidden her.—(9) Prince marries her. The pigeons and the cock accompany her; so does her old father.

GHERARDO NERUCCI, *Sessanta Novelle popolari Montalesi* (circondario di Pistoia). Firenze, 1880. Pp. 106-10. No. XIII. (Narrated by Luisa, widow of Ginanni.)

"OCCHI-MARCI."

(See *Comparetti*, No. 215.)

Ibid., pp. 280-85. Novella XXXII. (Told by Luisa, widow of Ginanni.) 246

"LA RAGAZZA SERPE."

(1) Poor man loses young wife, who leaves lovely baby called Rosina. He marries again, and second wife bears ugly child, called Assunta. Children grow up, and go to school together. Assunta, who is ill-tempered,

tells mother that people they meet say how black and ugly Assunta is, how charmingly rosy and beautiful is Rosina. "I won't go with her any more!" Mother tells her the people are quite right; her daughter is black, because her own skin is dark. She should not heed such remarks. Assunta says, "You are against me, too!" and begins to weep. Mother asks what will comfort her. "Send Rosina to mind cows, and give her a pound of hemp to spin. If she comes home at night with cows unfed and hemp unspun, hit her with a stick, and make her ugly."—(2) Mother, yielding reluctantly to daughter's caprice, calls heroine, sends her to cut fodder for the cows, and gives her hemp to spin. Rosina goes sad at heart, saying on the way, "My cows! How am I to cut grass for you, when I have got all this hemp to spin?" One of the cows suddenly turns, and says, "Don't be uneasy, Rosina! you mow the grass for this evening, and we will spin the hemp and wind it into skeins. You have only to say:

'Dear little cow, my little cow!
Spin with your mouth, spin for me now,
Wind with your horns, again, again,
Quickly make it into a skein.'"

When heroine returns at dusk with bundle of grass and hemp, spun and wound, Assunta is enraged.—(3) She persuades mother to give Rosina twice the quantity of hemp next day, and to beat her to death if it is not spun. Rosina tells cows of impossible task, and same cow replies as before. Assunta is terribly angry when Rosina returns at night with task done, and asks how on earth she has managed it. Rosina says the cows helped her.—(4) Assunta tells mother that Rosina shall do housework to-morrow, and she will go with cows and do the spinning. She hits their tails with a stick as she follows them. Arrived at the fields, she puts the hemp on their horns, and then beats them so vigorously, because they do nothing with it, that cows toss their heads till hemp is all tangled. When she returns at night, with no bundle of hay, but with cows knocked about and hemp in a muddle, mother asks what she has been doing. Assunta says cows were unruly, and she had to beat them. Mother reproves her for bad temper.—(5) After some days, Assunta, always trying to harm Rosina, says to mother, "I want to eat some *gallonzoli*. Send Rosina to-night to pick some from peasant's field." Rosina objects to being made to steal, but, as Assunta insists, she goes to pick the *gallonzoli*, and finds a turnip, which she tries to pull up. She tugs and tugs; at last turnip comes out, and underneath it are five tiny little toads—a nest of toads, in fact.—(6) Rosina takes them in her hands to put into her lap, when one slips through her fingers, and, in trying to save it, she breaks its leg. "Poor thing! I didn't mean to hurt you." But the other toads are very comfortable in her lap, and are considering how they shall repay girl's kindness. "She shall be the fairest in the world, and shall shine like the sun when the sun has set." But the lame toad exclaims, "I mean to see justice done! She should take care how she throws a fellow down and injures him. As a punishment she shall become a serpent when she sees the sun, and only return to a girl if she gets into the oven and is scorched."—(7) Rosina

returns home with the *gallonzoli*, half glad, half sad. Mother and Assunta see how much more lovely she has become, and how she shines like the sun, so that near her one can see by night as well as by daylight. She tells them all that has happened, and begs them to do her the kindness never to send her out in the sun, lest she become a serpent. So Rosina never goes out, except at night.—(8) Once, whilst she is sitting at her window singing, king's son goes by whistling, and, turning his eyes to where he sees a great light, beholds this girl, almost blinding to look upon. He is astonished to see so much loveliness in such a poor hut, and goes in and asks questions, till Rosina at length tells of her misfortune. In spite of this he means to marry her, though mother says girl will get him into nice trouble should she turn into a serpent. Prince says that's his affair. He shall send closed carriage for her, so that sun shall not hurt her, and he will pay mother for bringing her to palace.—(9) Mother and Assunta, compelled to obey, make preparations for Rosina's departure with an ill-grace. Mother accompanies her in closed carriage, which has only one little aperture in the top to admit air at pleasure. Behind carriage stands the driver (as they used at one time in Florence), with plumes in his hat, a gorgeous livery, and a sword dangling at his side. Mother says to him, "I'll give you ten *paoli* if you'll open the hole at the top when the sun shines. I can't stand being suffocated like this." He agrees to do so, and when mother gives him a sign, just at noon, when the sun is shining in all its strength, he opens the shutter, letting a ray of sunlight fall on Rosina's head, transforming her into a serpent,[1] which glides away into the wood. When king's son finds only mother in carriage, he weeps scalding tears, and is almost disposed to kill mother and coachman. —(10) In the royal palace there is a special kitchen, and oven for cooking food for the poor. One day, cook being busy preparing big dinner for Court guests, and wanting to make oven extra hot, puts on the fire some fresh brushwood, brought in that morning. All at once he sees a serpent amongst the twigs, and it is thrown right into the flames ere he can save it. Whilst trying to drive it out at oven's mouth, all at once a most beautiful girl emerges, naked, and shining like the sun. Cook calls out that there is a girl in the oven, and the Court and the king's son run to see.—(11) He recognises Rosina, and takes her to his room. She lives happily, and has never anything more to fear.

ANTONIO DE NINO, *Usi e costumi abruzzesi.* Firenze, 1883. Vol. iii, *Fiabe*, pp. 90-98. No. XVII. **183**

"ZE' SUVERINA" = Zia Sugherina (Dame Cork).

[*Editor's note.*—This story is narrated in the following districts of the Abruzzi: Introdacqua, Pacentro, Pettorano, Roccapia, Sulmonia, etc. In Catignano, Città Sant' Angelo, Loreto Aprutino, Pianella, Spoltore, etc., it is

[1] See note 53.

called "Caterina di Legno", because, in place of cork-dress, heroine shuts herself up in a hollow wooden statue, and repairs to the wood, where count's son finds her. Elsewhere the story is also called "La Vecchia vavosa" (bavosa).]

(1) Before dying, wife makes husband promise to marry no one who cannot wear the gold ring she leaves him. Many ladies try it in vain.—(2) One day he sees ring on daughter's finger, and since she alone can wear it, says he is destined to marry her.—(3) Heroine confides in old fairy, who comforts her, and bids her demand from father a dress embroidered in gold with as many stars as there are in the sky. Father finds the dress, and heroine again consults fairy. She next demands dress embroidered in silver with as many fishes as there are in the sea, and when this is procured, a dress with sun in front and moon behind; lastly, a cork-dress which shall cover her from head to foot.—(4) Counselled by fairy, she now marries father. She sends him to bed whilst she goes to wash her feet, puts two pigeons in vessel of water to make a splashing, steals away to fairy, who wraps the three dresses round her, shuts her in cork-dress, and throws her into the sea.—(5) King's son passing along the shore sees curious body floating about, and thinking it a new sort of fish, bids fisherman land it. Fish says, "I am a poor old woman." King's son takes her to palace as a curiosity. News spreads abroad, and old woman is called *Ze' Suverina*, "Dame Cork." Queen-mother asks what she can do. "Nothing," says heroine. Surely she can mind goslings in the garden. So heroine is put in poultry-house. Every day she sends in large basket of eggs. Queen is pleased, and grows fond of old woman.—(6) Every Sunday heroine doffs cork-dress, dons one of her fine dresses, gets up into a tree, lets down her hair, and combs it. A quantity of golden pips (*vachi*) fall from hair; goslings pick them up, then surround tree and sing.—(7) One evening heroine takes in basket of eggs as king's son is preparing to go to ball. She asks where he is going. He won't tell. She insists; he hits her with boot. She returns to poultry-house, puts on dress with silver fishes, commands carriage and servants, and goes to ball. King's son wants to dance with her all the time; asks her name: "Boot"; her father's name: "Boot"; whence she comes: "From Mount Boot." She escapes; king's son cannot see whither, for she tosses handful of ashes into the air, causing thick mist.—(8) Another evening she encounters king's son at palace, asks same question, and gets fire-shovel by way of answer. She goes to ball clad in dress with gold stars; tells king's son her name is "Shovel"; her father is called "Shovel"; she comes from "Mount Shovel".—(9) Third evening, when she insists on knowing where king's son is going, she gets a blow with the tongs (*si ebbe una tenagliata*); goes to ball, says she is Tongs, daughter of Tongs, of Mount Tongs. King gives her ring as memento; she escapes.—(10) King's son falls ill with love. He wants a cake; mother makes it. Heroine enters meanwhile and asks for one too; queen makes it. Heroine puts her cake in the oven beside the other, which gets burnt. Hers, being cooked to perfection, is taken to prince, who finds inside it the ring he had given to unknown lady-love. At his order heroine, who has meanwhile put on under cork-dress the

dress with sun and moon, is brought before him. He will kill her if she does not say instantly who gave her the ring.—(11) She shrugs her shoulders; down falls the cork-dress. King's son is cured, and marries her.

Novella della Figlia del re di Dacia. Pisa, 1866. Introduction by Wesselofsky. P. xxix. (A Piedmontese story contributed by Gubernatis.) 247

"MARION DE BOSCH."

(1) Stepmother loves her own ugly daughter, and ill-treats heroine, who is beautiful, sending her to pasture with seven spindlefuls to spin.—(2) An old woman (who is the Madonna) comes to heroine, and says, "Louse me." "Willingly, if I hadn't to spin enough to fill seven spindles." Madonna makes her put everything on horns of cows, and these spin for her. Then Madonna asks, "What have you found?" "*Dorini e granate.*" [Another version says, "Lice and nits; a nice old woman you are!" and the Madonna replies, "You shall find *granate e dorini.*"] Then Madonna says, "When you get to the top of the mountain, turn round." Heroine does this, and a star settles on her brow, making her still more beautiful.—(3) Stepmother questions her, and sends own daughter to pasture with stuff to spin, which she does not trouble to do. She replies to Madonna, "I haven't time," and Madonna asks her three times. Then she combs her, and when asked what she has found, says, "Lice and nits, etc." Such, the Madonna says, she shall find. Then stepsister gets up to go, and Madonna tells her to turn round when she gets to top of mountain. She does so, and an ass's tail comes from her brow, and the more they cut it the more it grows. Stepmother is very angry with heroine.—(4) King gives three balls. Heroine goes to the mountain, and obtains from Madonna three lovely dresses, of gold, silver, and steel. Heroine asks stepmother to let her go to ball; but she gives her a sack of grain to sort and count, and goes with stepsister to ball.—(5) Heroine weeps, and Madonna comes, consoles her, sorts the grain herself, and sends heroine to the ball, where she dances with prince.—(6) This happens three times, and no one sees whither heroine goes, because she throws bran into the eyes of all.—(7) At third ball king gives his own ring to heroine.—(8) He falls ill, and will eat nothing. Heroine dresses in wood, and prepares gruel for king, and puts ring into it.—(9) He finds ring, sends for heroine, makes her come forth from wooden dress, and marries her.

ORTOLI, J. B. FRÉDÉRIC, *Les contes populaires de l'Ile de Corse.* Paris, 1883. Pp. 48-56. No. IX. (Told in 1881 by Mdlle. Adelaide de Alma, of Porto-Vecchio.) 222

"MARIE LA FILLE DU ROI."

(1) King asks his three children how much they love him. Eldest daughter and son reply in extravagant terms; youngest daughter simply answers,

"As a submissive and devoted daughter ought to love such a father." For this she is expelled from home, and taking embroidered gold and silver dresses, sets forth.—(2) After travelling all night, she is about to knock at a farm-house door, when she thinks her beauty too noticeable, and so retires to forest, where she lives several weeks on wild fruits. She flays a dead ass found by the roadside, and, clad in its hide, enters nobleman's service as goat-herd at castle.—(3) One day she leads her flock to retired spot, washes in stream, and dons royal garb. She sings the songs of her country in a sad voice, and the goats leave off grazing. At nightfall she dons ass-skin, but is surprised by the king's son, who has lost his way out hunting, and who has seen and heard all. Forsaking her goats, she flees, and forgets one pretty little shoe.—(4) Prince falls ill, and seeks pretty goatherd in vain. He will wed whomsoever shoe fits. No one can get it on.—(5) Marie the goatherd, with the ass-skin over her head, is fetched from neighbouring castle. Shoe fits her, but prince's parents object to the marriage. Marie convinces them she is a princess by donning her own clothes.—(6) She will not wed prince unless her father acknowledges his error and comes to wedding. Messengers report that the two elder children have dethroned him and put him in impenetrable dungeon. Heroine requires her lover to restore him to his throne.—(7) This is accomplished after short war, but old king is insane. After a year his senses are restored through heroine's devoted care.—(8) She then consents to marry prince.

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248 *Ibid.*, pp. 75-80. No. XII.

"LES TROIS ORANGES."

(1) Stepmother is jealous of beautiful heroine, her own daughter being ugly, and persuades father to drive her from home, telling him that she has disgraced herself through being seen about with an officer.—(2) Outcast heroine gathers three oranges. The first contains a tiny person who asks for drink, and drinks the well dry, and then recommends heroine not to open other oranges till she can offer enough water to quench thirst of people inside. Heroine opens second orange at a river, which is drained dry; the third by the sea, which the fairy cannot exhaust.—(3) Fairy befriends heroine, and takes her to live in castle.—(4) Prince passes by and asks to marry beautiful girl. He is already engaged to her ugly sister, but his parents allow him to marry heroine instead.—(5) Stepmother and stepsister die of envy.

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249 *Ibid.*, pp. 81-88. No. XIII. (Narrated in 1882 by Marie Ortoli of Olmiccia-di-Tallano.)

"LES TROIS POMMES DE MARIUCELLA."

(1) Man has beautiful wife who bears daughter her exact image. One day, when Mariucella is weaned, mother suddenly disappears, and father seeks her in vain.—(2) He presently marries hideous woman with large fortune. She

bears a daughter whom peasants nickname Dinticona (because of her great ugly teeth). When girls grow up, Dinticona, spite of her costly dresses and jewels, looks always unattractive, while Mariucella is lovely in her mean attire. Stepmother is jealous of her, and sends her to mind cows, giving her mohair to spin. But D. has beautiful fine linen.—(3) One day stepmother says, if all the mohair is not spun by evening, M. shall be beaten and sent starving to bed. M. weeps over impossible task. Cow approaches and says, "Take comfort, Mariucella! I am your mother; I am a fairy and will spin all your mohair. Come and let me wash you in the fountain." The cow washes the girl and combs her golden hair; then, having spun the mohair, embraces her, and bids her tell no one what has happened.—(4) Next day stepmother gives her twice the quantity to spin, so that there is not time for her to be washed; but cow has spun it all by evening.—(5) Next morning stepmother follows to spy, sees cow spinning, and returns home exultant. Cow also has seen stepmother, and begins to weep, and tells daughter what she must do. When washing cow's entrails she will find three apples; she must eat the first, throw the second on the roof of the house, and put the third in garden. Stepsister will be jealous to see her eating: she must say it is cow-dung. Heroine goes home very sad. Stepmother scolds her, and says she is going to kill cow.—(6) On the morrow she does so, and heroine is sent to wash entrails. On the way she sings so plaintively that king's son, passing and hearing, falls deep in love with her. He woos her; she says he must ask her from her parents. In a few days he will send ambassadors to fetch her. They part. Heroine reaches fountain and does as mother bade her. She is eating one of the apples, when stepsister, who has followed her, asks what she is eating. Heroine offers her some dung, fills her mouth with it, and she runs away crying.—(7) Heroine returns home, throws an apple on roof, and immediately a splendid cock with large wings comes out of it. From third apple grows fine apple-tree covered with fruit. When anyone except heroine approaches tree it turns into a bramble.—(8) King's ambassadors come to fetch Mariucella, whom stepmother promptly hides in cask. She dresses up Dinticona and presents her. Ambassadors marvel at their master's taste. But cock on roof crows, "Couquiacou, couquiacou! Mariucella is under the cask; it is Dinticona on the fine horse." Stepmother tries in vain to silence cock. Ambassadors at last go and stave in all the casks, and find heroine in one of them, clad in blue silk dress trimmed with gold threads.—(9) Furious at the deception, ambassadors throw Dinticona on to a heap of wood near. —(10) King's son marries heroine, and wedding lasts thirty days.

Ibid., pp. 88-108. No. XIV. (Narrated in 1881 by Marie Ortoli of Olmiccia-di-Tallano.) **250**

"Ditu Migniulellu" (Little Finger).

(1) Woman longs for a child, if only the size of her little finger. A voice from the roof promises she shall have her wish. Child is called Ditu Mig-

niulellu; at her birth fairies begift her with beauty; an exquisite voice; and a third says, since she must speak before singing, she shall speak from that moment. D. M. thanks fairies. Another fairy promises to aid her whenever she shall call for her. Mother is pleased with talking-baby; only regrets that she did not ask fairies to make her grow.—(2) When she is sixteen years old, and still so tiny, mother begins to hate the sight of her, and one day when in garden puts her under a flower-pot. After a time D. M. begins to sing, and king's son, passing by, says, whoever it is singing he will marry her.

"I am the maiden
A-singing, a-singing,
I am the maiden
Who sings all the day.
My mother, so cruel,
Has thrown me in here." } (*Repeat.*)

Whence comes the voice?

"She is not distant,
The beautiful maiden." (*Repeat.*)

Where can she be?

"She is here at thy feet,
The beautiful maiden." (*Repeat.*)

"There is nothing but this horrid flower-pot," says the prince, breaking it with a kick. D. M. comes out, and sings again to convince prince:

"Yes, I am
The lovely maiden, (*Repeat.*)
Who was singing
In the flower-pot." (*Repeat.*)

D. M. tells her name, and king's son puts her in his pocket, promising to marry her. On the way she calls out that she is being suffocated. He places her on his hand. She is presented to his mother as his future wife. Mother calls her a doll. Prince does not care much for her, but will keep her, as she does not take up much room. He grows worried at her small size; gives three days' ball to divert his mind.—(3) He prepares to attend ball, and D. M. seeks him, asking to be taken. He refuses, and at length hits her with the bridle. D. M. returns weeping. Fairy appears, and with magic wand transforms her to tall, graceful girl clad in silk and gold. She is taken to ball in carriage drawn by butterflies. If she wants fairy she is to clap her hands three times, and she can become small again in a moment by expressing the wish. Prince falls in love with her, and asks whence she comes. "From the Kingdom of Bridle." She accepts dance with him, and in the middle of it thinks she would like to become D. M. again, and disappears amongst the crowd of dancers. Astonished prince searches in vain. Heroine goes to her room and undresses. When prince returns he is worried by her questions, and bids her rather hunt up all books at hand to find Kingdom of Bridle. She fetches prince's mother, who comes laden with books, which prince searches in vain.—(4) Next day D. M. asks to be taken to ball, and prince pushes her

with his spur and knocks her down from the stirrup. She summons fairy, who equips her for the ball. Tells prince she comes from "Kingdom of Spur". He would ask her in marriage, and gives her ring as souvenir. She says she thought him already married. He confesses his engagement to D. M., whom he does not wish to forsake because of her lovely singing; but she will be his favourite wife, and D. M. can amuse them occasionally. Heroine transforms herself and leaves him. King's son again searches for kingdom.—(5) At third ball soldiers are stationed to guard doors. D. M. is struck with whip. Fairy dresses her in blue with collar of diamonds and waistband of gold. She disappears from prince as before. Soldiers are questioned, but no one has seen her leave.—(6) Prince falls ill, and will neither eat nor drink. D. M. begs to be allowed to make him a cake, and then she will help him find his lost lady-love. Prince drives her away, wondering how she has learnt what only fairies can know.—(7) He need only promise to eat cake. D. M. puts ring inside; prince recognises it, calls mother, and rejoices, saying the lady must be in the palace. Meanwhile D. M., transformed and beautiful, presents herself before prince, who begs her to leave him no more, declaring his love for her. But she says he has often repulsed her, even struck her, and tells the occasions. "Then you are D. M.! . . . And you sing as well as ever?"—(8) They are married.

CONSIGLIERI PEDROSO, *Portuguese Folk-tales*. Translated from the original MS. by Miss Henriqueta Monteiro. (F.-L. Soc.) London, 1882. Story No. XVI. Pp. 66-72. 184

"THE PRINCESS WHO WOULD NOT MARRY HER FATHER."

(1) Dying queen bids king marry whomsoever her ring will fit. Heroine puts on ring, and father says he must marry her.—(2) She shuts herself in her room and weeps. Old woman comes to window and bids her ask father for dress like the stars, which he supplies; for dress like flowers of the field, which is also granted; for robe of various colours, which is likewise given; next, to send for carpenter and order dress of wood, get inside this, and go to palace, where king is requiring servant to tend ducks. Heroine does all these things, putting jewels and dresses inside wooden dress. —(3) Takes service under name of Maria do Pau. Goes to field with ducks, doffs wooden dress, washes herself, and dons dress like stars. King, walking in garden, espies lovely maiden, who sings:

> "Ducks here, ducks there,
> The daughter of a king tends the ducks,
> A thing never seen before."

After this she kills a duck, doffs star-dress, and dons disguise. At night she tells king she has killed duck. King asks her who was the lovely maid who minded ducks. She says there was no one there but herself. Next day she acts as before, this time wearing wild-flower dress, and the third day wearing

robe of many colours. In the evening king tells her she may no longer mind ducks, as one is killed every day. She is to be locked up. King will give a three days' feast, which she may not attend. She begs to go, and king sends for her and asks what dress she would like to wear.—(4) She replies by asking for pair of boots; these king throws at her, and departs to feast.—(5) Heroine draws from wooden dress fairy wand which old woman gave, and by its means drives to feast in king's own carriage, clad in star-dress. King admires her, and bids guards prevent her passing. She throws bag of money to guards, who let her through, asking whence she comes. She replies, "From land of the Boot." King returns, and, finding Maria do Pau at palace, asks where land of the boot is. She evades reply. King goes to feast next day, having first thrown towel at heroine for asking to go too.—(6) Heroine attends feast as before, clad in second dress; tells guard she comes from land of the Towel. King returns, and asks Maria do Pau where is land of the towel, and, when leaving third day for feast, strikes her with walking-stick.—(7) Heroine attends feast in third dress, escapes as before, telling guards she comes from land of the Walking-stick. King questions her on his return as to where this land is.—(8) Heroine goes to her room to wash and deck herself in star-dress; king looks through keyhole; sees same lovely maid who was at ball, sitting doing embroidery. Heroine dons disguise to attend dinner-table; king says she must embroider him pair of shoes. She pretends she cannot, but every day he begs for them. King has key made to open heroine's room, and one day, when he sees her through keyhole, robed in her best, he suddenly opens door and enters unperceived.—(9) Heroine is frightened, and tries to escape; king says he will marry her. She relates her past history, and king sends for old woman who gave wand, wishing her to live at palace. This she will not do, being a fairy.

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89 *Ibid.* No. XVIII, pp. 75-79.

"THE HEARTH CAT."

(1) Widowed schoolmistress with one daughter seeks to marry father of pretty pupil, to whom she promises porridge and honey if she persuades father into marriage. Father orders boots of iron, and says he will only marry schoolmistress when these are rusty with age. Heroine tells schoolmistress, who bids her wet boots daily. Boots fall to pieces, and father marries schoolmistress.—(2) Heroine is kindly treated in father's presence; when he is absent stepmother ill-treats her, and sends her to graze cow. Gives her loaf, which she must bring back whole, and pot of water, which she must bring back full. One day stepmother says she must wind skeins of thread till evening. Cow comforts her; bids her fix skein on her horns and unravel the thread. Cow takes all crumb of loaf out by making small hole with its horn, then stops up aperture and gives loaf entire.—(3) Stepmother is angry to find task completed, and, suspecting cow's aid, orders it to be killed, and says heroine must wash entrails. Cow comforts her and

bids her save whatever comes out of entrails. Heroine sees ball of gold fall into water, gets into tank to search for it, and there sees house with everything in disorder. She begins to set it straight, when, hearing footsteps, she hides behind door. Fairies enter, and look about. Dog, who came in with them, says, "Bow, wow, behind door hides somebody who has done us good." Fairies find heroine, and endow her with gift of beauty. Another fairy casts spell, so that pearls and gold shall drop from heroine's lips. Third fairy blesses her with happiness, and gives wand to grant every wish. Heroine returns home. Stepmother asks where she has been, and heroine relates the contrary of what she has seen, as directed to do by fairies—that she had found tidy house, which she had tried to make untidy, etc.—(4) Stepmother sends own daughter to act similarly. She makes house untidy; hides behind door. Fairies enter, and dog says, "Behind door is one who will harm us." First fairy endows stepsister with extreme ugliness. Second bewitches her, so that filth shall fall from her mouth. Third says she shall be poorest maiden in existence. She returns home. Stepmother is enraged; orders "Hearth-Cat" to stay in kitchen.—(5) One day stepmother and stepsister go to races. Heroine asks wand for handsome clothes, and goes too, and stays in front of royal stand. Stepsister recognises her, and proclaims aloud that beautiful maiden is their hearth-cat. Stepmother quiets her, and denies it. King falls in love with heroine. She goes home before others, says she has not been out, and shows smutty face.—(6) Next day she gets more splendid dresses for races, and drives home before anyone else. King sees her again.—(7) Third day she wears different dress and shoes. King is disappointed that she leaves so soon, and picks up shoe, which she drops in her haste. Shoe has written on it that it will only fit its owner. King falls love-sick. Search is made for owner of shoe. Stepmother and stepsister both try in vain. King orders Hearth-Cat to be brought, and insists on her trying shoe, which fits.—(8) They are married, and stepmother and stepsister are put to death.

Ibid. No. XXIV, pp. 97-100. 90

"THE MAIDEN AND THE FISH."

(1) A widower has three daughters. The elder are vain and idle, and the youngest manages household and assists servants in kitchen. She is nicknamed "Hearth-Cat."—(2) Father catches fish, which he brings home alive, and gives it heroine to cook. She admires yellow colour of fish, and asks leave to keep it in water. Sisters are annoyed. Heroine keeps fish in her bedroom, and at night it begs her to throw it in well. At last she does so. Walking in garden next day, she looks for it, and hears voice calling, "Maiden, come into well." She runs away frightened; but next day, when sisters have gone to festival, she goes to well, and is persuaded to enter. Fish takes her hand and conducts her to palace of gold and precious stones at bottom of well. Bids her enter chamber and don lovely dress and gold

shoes, for he will send her in state carriage to festival, where sisters are.—(3) She must be sure and leave before them, and return clothes to well. She is much admired at festival, but in her haste to leave drops shoe. King picks it up, and proclaims that he will wed whomsoever it fits. Heroine takes dresses to well, and fish bids her come again same evening. She is busy in kitchen when sisters return and tell her of king's proclamation. They repair to palace to try shoe, and heroine goes to well.—(4) Fish asks her to marry him. She replies she cannot marry a fish; but he urges her till she consents. Instantly fish is transformed into man, who tells her he is an enchanted prince, son of the king who found shoe. He bids her go to palace and put it on, then inform king, when he wishes to marry her, that she is already engaged to his son, the enchanted prince. Sisters return very downcast, because they cannot wear shoe. Heroine says she is going to try, and they mock her. Sentinels at palace will not let shabby heroine pass till king, who sees her from window, orders them. Shoe slips on heroine's foot, and king would marry her, but hears of her engagement to prince, and rejoices. He sends grand retinue to fetch him to palace. Prince marries heroine. Sisters are very jealous, and are punished in having filth come from their mouths.

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91 PERRAULT, *Contes du Temps passé.* (1697.)

"CENDRILLON."

(1) Widower with one daughter, good and amiable, marries widow with two daughters, proud and ill-tempered like herself. Stepmother, jealous of beautiful stepdaughter, makes her do all rough work and sleep in garret, whilst her own daughters live luxuriously. Stepdaughter makes no complaint, and after work sits in chimney-corner amongst the ashes; hence is generally called Cucendron, but by younger stepsister, who is less cruel to her, Cendrillon.—(2) King's son gives ball, and invites stepsisters. Cendrillon helps them dress whilst they tease her, asking if she would not like to go too. When they have started, Cendrillon's fairy-godmother appears, finds her crying, and says she shall go to ball. Sends her to garden to get pumpkin, hollows it out, and, striking it with wand, changes it into beautiful gilded coach. Finds mouse-trap with six live mice, which she transforms to splendid horses. Cendrillon suggests a rat for coachman; finds three in trap, and, selecting one with fine beard, godmother transforms it. Sends Cendrillon to find six lizards behind watering-pot, and changes them to footmen, who get up behind chariot. Transforms Cendrillon's rags to splendid robe of gold and silver trimmed with jewels, gives her pair of glass slippers, and starts her to ball, with warning to leave before midnight, when chariot, horses, footmen, all will resume original forms, and her finery become rags. Cendrillon promises to obey injunction. Prince, informed of arrival of unknown grand princess, hastens to receive her. Dancing ceases, music stops as she enters ballroom; her beauty amazes all. Prince dances with her and gives her fruit; she sits by stepsisters, and shares it with them. Meanwhile a quarter-to-twelve strikes; Cendrillon bows to

company and disappears. Returns to thank godmother, and asks to go next day, as prince had begged her. Stepsisters return; Cendrillon opens door to them, feigning sleepiness. They tell her of beautiful princess, so gracious to them, and whose name prince is so eager to discover.—(3) They go next day to ball; Cendrillon appears in even greater splendour. In prince's company she forgets godmother's injunction till first stroke of midnight sounds, when she rushes off, and prince cannot overtake her. She drops a glass shoe, which he picks up. Cendrillon reaches home breathless, without chariot or footmen, and clad in rags, only retaining one glass shoe. Palace guards are questioned about departure of princess, but have seen no one save poor, ill-clad girl. Stepsisters return; Cendrillon asks about princess, and hears of prince's love for her, and his treasuring of glass slipper.—(4) Prince proclaims that he will marry whomsoever it will fit. Princesses, duchesses, all the court try it in vain. Stepsisters cannot succeed. Watching them, Cendrillon asks to be allowed a trial, but they mock at her. Gentleman-in-waiting having charge of shoe bids Cendrillon sit down, and slips it on her foot. She draws fellow-slipper from pocket, and puts it on. Godmother appears and transforms her clothes, when stepsisters, recognising the beauty of the ball, fall at her feet and ask pardon for ill-treatment.—(5) Cendrillon forgives them; is conducted to prince, whom she weds; takes stepsisters to live at palace, and finds them husbands.

Ibid. (First printed in Moetjen's *Recueil*, in 1694. *Vide* Lang's *Perrault*, xxi.) 185

"PEAU D'ANE."

(1) Queen exacts promise on her death-bed from devoted husband that he will never marry again, except he finds a woman more beautiful than herself. Mourning over, search is made for fitting bride. King discovers that only his daughter is more beautiful than her mother:—(2) Princess, dismayed at father's intention to marry her, seeks aid of fairy-godmother, who lives in a grotto of pearl and coral. She bids princess ask first of her father a robe of aerial hue, for such he can surely not furnish. Father hears request, and threatens tailors if they do not provide dress at once. Next day an azure robe is produced. Princess sees no way of evading compact. Fairy-godmother bids her ask for robe of colour of the moon. King commands for such to be made, and within appointed time it is produced. Prompted by godmother, princess now demands dress like the sun. A robe of gold and diamonds is supplied.—(3) Godmother bids her crave skin of ass, which produces gold,[1] and is source of all their wealth. Even this is not denied, and princess must take to flight as only resource.—(4) Godmother gives casket in which to put dresses, jewels, and mirror; gives also wand, princess having which in hand, casket hidden beneath ground will always accompany her, and will appear

[1] See note 54.

when ground is struck with it. Disguised in ass's skin, with face soiled, princess escapes, and is sought for in vain. She tries to take service, but no one will hire her.—(5) At last reaches farm-house, where farmer's wife engages her to clean pig-troughs. She is put in kitchen-corner, and mocked at by other servants. Having leisure on Sunday, she shuts herself in her hovel, washes and arrays herself before mirror in dresses from casket. Prince to whom farm belongs rests there after hunting, and, chancing to pass hovel, looks through key-hole and sees Peau d'Ane in dress like the sun. Is enraptured. Has not courage to force door. Returns to palace, forsakes his pleasures, and falls ill with love of apparition. Inquires who lives in hovel; learns it is Peau d'Ane.—(6) Queen-mother tries vainly to discover cause of his despondency. Prince will not reply; only craves cake made by the hand of Peau d'Ane. She shuts herself in hovel, cleans herself, and mixes cake, dropping in one of her rings. Prince enjoys cake, and hides ring under pillow.—(7) Doctors counsel him to marry; he consents, provided they find damsel whom ring will fit. Girls of all ranks try to get it on; various means are employed to make finger small enough; none succeeds. When all have essayed except Peau d'Ane, prince sends for her. Ring fits her. She begs leave to dress herself, then appears before king and court in splendid apparel. (8) Prince weds her; all neighbouring kings attend ceremony, among them princess's father, now repentant, who recognises her with joy. Fairy-godmother appears and explains all.

LÉON PINEAU, *Les Contes populaires du Poitou.* Paris, 1891. No. III. Pp. 99-109.

"LE BOUC BLANC."

[This story closely resembles No. 191, *q. v.*]

310[1] *Ibid.* No. V, pp. 117-22.

"LA CENDROUSE."

(1) Wealthy parents have three daughters; the two elder haughty, and the youngest despised. She stays always by the fire, and is nicknamed Cinderella. Elder sisters, going for a walk, ask if heroine will not accompany them. She declines.—(2) Father, starting to a distant fair, asks what gifts he shall bring daughters. Eldest chooses a lovely gown; the second, the same. Youngest asks for a nut, and is reproved for greediness, in preferring something to eat to a dress. Father returns with the gifts.—(3) Next Sunday sisters go in their fine dresses to church, regretting that heroine will not go too. When they have started, heroine opens her nut, gets a grand carriage with horses and

[1] For abstract of this story see Appendix.

coachman, and clothes far more beautiful than her sisters'. She goes to church. All wonder whose the carriage is. She leaves quickly after service. Sisters return, and talk about lovely stranger. Heroine remarks, "She can't be more beautiful than I am," and they wonder at her.—(4) Next Sunday sisters cannot induce her to go to church with them; but all happens as before. In getting into her carriage, after the service, heroine drops one of her shoes.—(5) King's son picks it up, unperceived. He will wed whomsoever it fits. Princesses and all try in vain.—(6) Shoe is to be tried again next Sunday, and heroine goes, all unadorned and smutty, to the test. Shoe fits her alone. All concerned that prince must wed her. She opens her nut, dons her fine clothes, and drives off in her carriage with the prince.

PIO, *Νεοελληνικα Παραμυθια*, Contes populaires Grecs, publiés d'après les manuscrits du Dr. J. G. de Hahn, et annotés par Jean Pio. Copenhague, 1879. No. II, pp. 6-9.

"*Σαμαρακουτσουλου.*"

(See No. 50.)

PITRÉ, *Fiabe, Novelle e Racconti popolari Siciliani* (*Bibl. delle trad. pop. Sic.*, vol. iv). Palermo, 1875. Pp. 83-88. No. X. (Narrated by Elisabetta Sanfratello, servant to Sig. Giuseppe Gugino of Vallelunga.) 315[1]

"L'ACQUA E LU SALI."

(1) King has three daughters. One day, when at table, king asks how much they love him. Eldest says, "As much as my eyes." Second says, "As much as my heart." Youngest says, "As much as water and salt"; and king calls for executioners to have her killed immediately.—(2) But elder sisters tell them to kill the little dog they give them, tear one of heroine's garments, and leave her in a cave. Executioners obey, and bring back to king the dog's tongue and the rent garment, and receive reward.—(3) Heroine is discovered in forest by magician, and taken to his house opposite royal palace. King's son sees her, falls in love with her, and arranges match.—(4) Magician says, "Kill me the day before the wedding; invite three kings, your father the first; order servant to pass water and salt to all the guests except your father." Meanwhile, king has been pining with grief for daughter, is disinclined to accept invitation, but, fearing to offend other king, who may declare war against him, he goes to wedding. The day before wedding they kill magician, quarter him, and put a quarter in each of four rooms, and sprinkle his blood in all the rooms and on the stairs. The blood and flesh

[1] For abstract of this story, and of the variants which follow, see Appendix.

become gold and precious stones.—(5) When the three kings arrive they hesitate to step on gold stairs. That evening king's son and heroine are married.—(6) The next day they have a banquet. Heroine sits next to father; asks why he does not eat. He says he is not well. Presently they begin telling stories, and king tells them all about his daughter. Heroine asks whether he would still recognise her, and goes and dons dress she wore when sent to be killed. King embraces her, and begs her pardon.

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316 *Ibid.*, pp. 88-92. Variants of the above.[1]

"Il Padre Santo" (Polizzi-Generosa).

(1) Merchant has boy and girl. Leaving home with son, he confides daug ter to holy father, who misappropriates sum supplied for her maintenance, and shuts her in a cellar (*sotterraneo*).—(2) When father returns she is accused of evil practices, and he sends her brother out with her to slay her. Brother sets her free in the wood, slays a dog, and takes home its blood, which father drinks with ferocity.—(3) Heroine betakes herself to the palace of another holy father, who befriends her, and makes her mistress of all his belongings. Beneath the palace is a turkey-cock, which, seeing heroine every day more beautiful, says:

"Lovely you are, and more lovely you'll grow,
And the holy father will eat you, I trow."

Heroine tells holy father, who bids her respond that she is to be the holy father's heir. Hearing this, the turkey-cock is silent.—(4) Before celebrating the wedding, holy father bids her invite her father and brother and the wicked holy father; she is to give her brother a crown, an apple and a ribbon, as to the other guests; to give her father an apple only, and nothing at all to the wicked holy father. "On the first evening", adds the holy father, "you must throw me into the furnace heated for three nights and three days; a little while afterwards you will take out of it three baskets, of crowns, apples, and ribbons." All goes well, and when the father wants his daughter, who is unknown to him, to explain the diverse treatment of the guests, she tells her own story as that of another person, to the grief of her father, the trepidation of her brother, and the alarm of the wicked holy father.—(5) When the truth is revealed the wicked holy father is burnt.

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317 "Il Re di Francia" (Noto).

(1) One of the three daughters of the King of France dreams that she will become queen, and that seven kings, amongst them her father, will pay her homage.—(2) Her father sends her to be slain in a wood, where, however, she

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[1] See note 155.

is set free.—(3) She reaches the house of a magician, who befriends her.—(4) A parrot on the king's balcony sings of her :

" Allèsciti, allèsciti bona,
L'omu sarvagghiu pi mangiari t' addeva."

By the advice of the magician she replies :

" L'omu sarvagghiu mi teni pi figghia,
Di li to' pinni n' ha fari un cuscinu
Di li to' carni n' ha fari un convitu."

[The rest proceeds as in the type-story.]

" Lu Cuntu di lu Sali" (Borgetto). 318

[This story is very slightly different from the above.]—(4) The parrot sings to the girl :

" Ah ! figghia di lu Re, addocu si' ?
Lu Drau ti pasci e ti crisci cà ti voli manciare."

And the dragon makes the girl reply :

" Lu Drau mi pasci e mi crisci cà mi voli maritari,
A lu figghiu di lu Re mi voli dari."

—(5) At the wedding-feast heroine asks her father why he does not eat, and he says that the dishes are without salt. Then daughter explains the phrase, *vuluri beni quantu lu sali.*

Ibid., vol. i, p. 366. Story No. XLI. (Told at Noto to Signor Mattia Di Martino.) 92

" La Pecorella" (The Ewe).

(1) Heroine is ill-treated by stepmother, who gives her work to do daily, and only lets her eat when she has finished it.—(2) Heroine's father one day finds a little ewe in the fields, and takes it home to his daughter, whom he loves. The ewe seeing heroine ill-used, comforts her, and bids her put her work between its horns and it will be done for her.—(3) Stepmother seeing work finished in no time, watches and finds out how it is done. Then she suggests that evening to father that ewe's throat shall be cut, for Carnival is at hand. Father answers nothing, but heroine goes weeping to tell ewe, who bids her be comforted, take care to eat none of its flesh, but to collect its bones and bury them under the floor.—(4) Heroine does as bidden, and a little time after, at the place where bones are buried, there issue twelve damsels.—(5) They clothe heroine all in gold, and take her to king's ball. King falls in love with her, and does not quit her side all the evening. When she leaves, he bids his servants find out where she lives. Heroine, seeing she is followed, lets

down her hair and shakes out a shower of pearls, which servants stop to pick up.—(6) Next evening, king says servants must find out where she lives on pain of death. This time heroine can only throw off her slipper and fly.—(7) Servants carry it to king, who proclaims that he will wed whomsoever it fits. All women try in vain.—(8) Stepmother, thinking to mortify heroine, takes her also, and is astounded to find shoe fits her perfectly. Chapel-royal is ready, and the joy is great.

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295 *Ibid.*, vol. i, p. 368. No. XLII. (Told at Palermo by Agatuzza Messia, Dr. Pitré's nurse.)

"GRÀTTULA-BEDDÀTTULA" (Fair Date).

(1) Merchant has three daughters, Rosa, Joanna, and Ninetta. The youngest is fairest. Father is troubled at having to leave daughters whilst he goes away on business. Eldest suggests that he should wall up door during his absence, leaving them with provisions. A servant is to take orders from window.—(2) Father asks what presents he shall bring them. Eldest chooses three dresses of different colours; second says, "Whatever you like"; and third, "I want beautiful branch of dates in silver vase; if you do not bring it, may your ship not move either forward or backward."[1] Sisters reprove her for thus calling down curse on father. He excuses her because she is young. Father departs; concludes his business, purchases three dresses for each elder daughter, forgets branch of dates for youngest. Tempest strikes him mid ocean; ship will not move. Merchant remembers curse, and bids captain put back. Storm ceases, wind favours them. Merchant buys date-branch and plants it in silver vase. After three days he reaches home, has doors unwalled and windows opened; gives presents.—(3) During his absence eldest sister drops thimble into well made for their use; youngest persuades sisters to let her down to recover it. Whilst withdrawing hand from water, she notices a hole whence a light shines; raises corner-stone, and sees beautiful garden full of flowers and fruits; goes in, and gathers several in apron; returns to well, and replaces corner-stone. Sisters draw her up, and ask where she got the beautiful things. She wants to be let down again to-morrow. Garden belongs to Prince of Portugal, who, seeing havoc done, censures gardener.—(4) Next day heroine worries sisters to let her down again, and again fills her apron. Prince, on the look-out, sees her flitting amongst the trees, but loses sight of her again. He questions gardener, who knows nothing.—(5) Next day he watches from his room. Heroine is filling apron, when she hears noise, looks round, and sees prince coming after her. She bounds through the hole, puts back stone, and is off. Prince has no more peace, and falls ill, because the maiden had seemed to him a very fairy. No doctors can cure him. King consults the wise men and philosophers. One long-beard says king should

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[1] In a variant, Cinderella demands a magical golden ball (*un bubbolo d'oro che comandi*).

ask son if he has liking for any maiden. Prince confesses all.—(6) Long-beard says king must give three days' feast at palace, and proclaim that parents of all ranks shall bring their daughters, on penalty of death. Merchant hears proclamation, and tells daughters. Elder girls are delighted; youngest does not want to go, and persuades father to say he has but two daughters. She shuts herself up as usual with vase of dates, which is her delight. When sisters have gone to ball she says:

"Gràttula-Beddàttula,
Rise up and dress Nina,
And make her gayer than anyone to-night."

Numbers of fairies with splendid dresses and jewels come out of vase. They wash her, dress her, clothe her from head to foot with necklaces, brilliants, and precious stones. They put her in carriage, and she goes to ball. Prince recognises her, and tells king; then takes her under his arm, and asks her, "Lady, how are you?" "As in winter." "How are you called?" "By my name." "Where do you live?" "In the house with the door." "In what street?" "In the alley of the dirt." "How strange you are! you kill me!" "You may burst [if you like]." They dance all the evening. Prince tires; she does not, being enchanted. She sits near sisters. King orders servants to follow and see where she lives. She enters carriage, shakes her golden tresses, and pearls and precious stones fall out. Servants stop to pick them up, and she whips up the horses and is home in a trice. She says:

"Gràttula-Beddàttula,
Strip Nina,
And make her as she was this evening."

Sisters return, and say there was lady at ball just like Ninetta; but they knew she was at home. "You must come to-morrow," they say.—(7) King censures servants, and bids them be more careful next night. Sisters tease Ninetta to go to ball with them, and father says she is going mad over her vase. When they have started, she says same verse; all happens as before; prince asks same questions, gets same answers; dances with her all the evening. She sits by sisters; one remarks she is Ninetta's image. When she leaves, king accompanies her, and signs to servants. She enters carriage, throws bags of money into servants' faces, injuring one's eye, the other's nose. King says they must succeed better next night. Heroine says same verse to date. Same conversation with sisters.—(8) Third ball takes place, and all happens as before. She dances with prince; sits by father and sisters. Presently king makes excuse to take her under his arm to another room for refreshment, and when alone with her says she has befooled him twice, and shall not again. She has been making his son waste away; she must marry him. Heroine says she has father and sisters there, and is not free. King sends for her father, who turns cold; he is pardoned for not having brought Ninetta to balls.—(9) Next morning prince and heroine are married in chapel-royal.[1]

[1] See note 56.

186 *Ibid.*, vol. i. Story No. XLIII. P. 381. (Told at Palermo by Agatuzza Messia.)

"PILUSEDDA" (Little Hairy).

(1) A man and woman have a very beautiful daughter. When she is fifteen years old her mother dies after having given a ring to her husband, and telling him to marry whomsoever it will fit.—(2) After a time father sends proposals of marriage to many women on condition that they try the ring, which, however, proves too large for some, too small for others. Father determines to wait awhile, since none seems fated to wear ring.—(3) One day, whilst tidying up, daughter finds ring in the corner of a chest [or in the corner cupboard], puts it on, and cannot get it off again. What shall she do with her father? she thinks. So she wraps a black rag round that finger, and explains to father that she has been scratched. After a few days father insists on unbinding finger, and exclaims she must be his wife.—(4) Heroine goes to an enchanter (*mago*), confides all to him, and at his bidding tells father that she must have a wedding-dress of the colour of the sky embroidered in gold and precious stones, with the sun, the moon, and all the planets. Father, wondering where he can find such, goes to the moor and calls the Devil [here called "his cook"] and consults him. "What will you give me for this dress?" "I'll give you my soul." So in half an hour the dress is brought. Heroine, overwhelmed, goes to enchanter, who bids her demand a sea-green dress with all the cottages that are in the country (*campagna*). She tells father this dress is required for the civil contract, the other is for the wedding. Father gets it from the Devil, and heroine now demands eight days' respite. On the eighth day she goes to the enchanter, who bids her ask for a dress, for the day after the wedding,[1] of the colour of roses trimmed with four rows of little golden bells. Father procures this from the Devil, then tells daughter that in eight days' time she must really marry him.—(5) Heroine goes to enchanter, who says: "Take this walnut, this chestnut, and this filbert, and make use of them at your need. Now get a horse-skin, take out the inside (the horse's body), cure the skin, and sew yourself up in it, so that you look like a horse." She does so.—(6) She prepares her clothes, money, and rings and jewels, belonging to herself and her father, and, the evening of the wedding, tells him she wants to have a bath (for formerly, before marrying, people used to have a bath). To make believe that she is washing, she puts a pigeon in a vessel of water and ties another pigeon to its feet, so that walking about outside it drags the one inside, and they flap and flutter and beat about like a person washing. Heroine meanwhile gets into the horse-skin, and escapes.—(7) Her father listens. He waits and waits; she never comes out of the bath. He opens the door, and finds nobody. "Treachery!" he shouts, beating his head against the wall, and smashing it. Down comes the Devil and flies

[1] The bride wears, on the day after the wedding only, a different dress from her ordinary one.

away with him.—(8) Heroine journeys on, and reaches a manor belonging to the prince, where there are all sorts of animals. In the morning the servants see this curious horse walking with its forelegs in the air, and are about to rip it up as the prince passes and forbids them. He fondles it (and she is pleased), and takes it to the palace, shuts it in a room at the foot of the stairs, and has food brought to it. He asks: "What animal are you?" "I am called Pilusedda." They spend every day together, till the prince's mother cannot tolerate such a thing.—(9) One day Pilusedda asks prince for a bit of paste, that she may make a small loaf; and he has it brought her. When alone, she makes a loaf, and puts her father's watch inside; and when prince comes she asks for it to be put in the oven. It is put in with the king's bread, all of which gets burnt; only Pilusedda's comes out beautiful. So her loaf is sent up for the king, and the bakers have nothing at all for Pilusedda. The king finds the watch, and wonders. Next day Pilusedda asks again for paste, makes another loaf, putting in her father's breast-pin, and the prince sends it to the baker's shop. Again all the bread is burnt except this loaf, which is sent to the king, whilst Pilusedda gets the burnt bread. King finds the pin, and wonders; and Pilusedda laments. The third day all happens as before. King finds in Pilusedda's loaf a beautiful ring with a solitary brilliant; then he says, "This Pilusedda cannot be an animal."—(10) A feast draws near. Prince asks Pilusedda: "Would you like to come to the chapel-royal?" "How *can* I come?" Prince departs; she breaks the walnut, and sees fairies with clothes, jewels, and carriages. She gets out of skin, dons the rose-coloured dress demanded for the day after marriage, and drives with twelve footmen to the chapel-royal. Prince sees her, and casts his eye up (? is fascinated), and troubles no more about the chapel-royal. He bids his servants discover where the lady lives and inform him. When, on leaving, she becomes aware of the prince's servants, she lets down her hair, whence fall pearls and diamonds. The dazzled servants return to prince and say lady has disappeared. Pilusedda goes to her room, joins nutshells together, and fairies, carriages and all, disappear. Prince returns: "Pilusedda! if you had only come! There was such a beautiful lady!" "What has that to do with me? I want to eat."—(11) A week afterwards prince tells Pilusedda there is another chapel-royal. She says it is nothing to her; but when he has gone she opens the chestnut. Fairies dress her in the sea-green dress, and she goes to the chapel-royal. Prince fastens his eyes on her, and tells servants they are lost unless they discover where she lives. She throws gold and silver to servants, who make excuses to prince; goes home and closes chestnut, whereupon fairies vanish.—(12) After some days prince tells her of another chapel-royal. She replies as before; afterwards opens filbert, and fairies dress her in sky-coloured dress. Prince, on seeing her, tells servants to get his carriage ready. When she drives off, he follows, and her carriage goes to the palace. She enters the room, the prince with her. Then he catches her, and makes her explain why she is sometimes a horse.—(13) Prince sends for king and queen, and tells them he wishes to marry that beautiful girl, and they agree to it.

[*Note.*—Dr. Pitré says the story goes under various names: "Suvaredda"

(Little Cork) at Polizzi-Generosa and Cefalù; "Truvaturedda" (Little Inventor) at Capac; "Mmesta di Ligna" (Clad in wood) at Montevago; "Betta Pilusa" (Hairy Bertha) at Ficarazzi; "Cinniredda" (Cinderella) all over Sicily.]

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296 *Ibid.*, vol. i, p. 388. Variant of No. XLIII. (Told at Capaci. A mere abstract of the points in which it differs from "Pilusedda" or one of the other tales.)

"TRUVATUREDDA" (Trovatorella).

(1) Truvaturedda presents herself in a tree-trunk to the king, and says she is only good at two things—feeling hens to ascertain whether they are likely to lay, and preparing their food.—(2) When young king takes her with him she remains always in the ashes.—(3) When he goes to a feast she unrolls, one at a time, three enchanted balls of thread of different colours, and gets what she wants. She dances with the king at the ball, and robs him of three diamonds he wears on his breast; whereupon he falls sick of regret.—(4) Truvaturedda sends in to him loaves made with her own hands.

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187 *Ibid.*, vol. i, p. 388. Variant of No. XLIII. (Told at Casteltermini.)

"FIDI E CRIDI" (Faith and Creed).

(1) The Emperor of Austria had two daughters, by name Faith and Creed. His wife, dying, left him a ring, and prayed him to marry a lady whose little finger it would fit well.—(2) Faith, having seen the ring, tried it on; and her father desired her in marriage.—(3) The girl demanded fifteen days' time, and during the delay shut herself up in a case of gilded wood, together with her sister and with plenty of provisions, and caused it to be cast into the sea.—(4) The King of Portugal takes this wood and carries it to the palace, where it is an object of admiration to all the courtiers. The provisions being finished, Faith goes out to find something to eat. She repeats this twice again.—(5) The king catches her, falls in love with her, and marries her.—(6) The Emperor of Austria comes to the wedding, and, recognising his daughter, curses her: "Become a lizard for a year, a month, and a day, and afterwards go and cry thrice at midnight at thy sister Creed's window. If she answer thee, thou shalt return to thy human form; if not, thou shalt remain a lizard for ever!"—(7) Faith tells all this to Creed, and causes her to be substituted for her in appearance as bride of the King of Portugal, on condition that she shall not sleep with him, and that she shall answer, after a year, a month, and a day, to her when she cries out.—(8) At the end of the term Faith cries thrice. Creed sleeps. The king wakes her; she jumps out of bed, opens the window, and answers Faith, who, transformed back into a maiden, comes to the palace. The mystery is revealed, and all are happy.

Ibid., vol. i. Story No. XLV. P. 393. (Told at Noto, and collected by Signor Mattia Di Martino.) 188

"La Cerva" (The Deer).

(1) King and queen have two daughters; one with teeth of gold, the other with teeth of silver. When one is fourteen and the other fifteen years old, the mother dies, leaving her husband a diamond ring, and telling him to wed the woman whom it would fit exactly.—(2) King tries it on a good many, but it fits none; so he puts it on his writing-table.—(3) One New Year's Day his daughters go to kiss the king's hand, and the elder, seeing the ring, tries it on. It fits her exactly, and the father goes mad, and wants to marry her. He urges; she refuses, and at length, not knowing what to do, throws herself at the Pope's feet and tells him all.—(4) He counsels her to say to father that she will marry him when he gives her a robe which shows the sun by day and the moon by night. Father, setting out in search of it, meets a horseman, who says, "Your Majesty, what are you looking for?" and being told, gives him the dress. At sight of it daughter faints. Pope bids her demand another robe which shows the sea with its fishes. This robe is provided.—(5) Then she has a chest made, and sets out with her sister. The Pope puts them both into the chest, which he pitches into the sea. A king of the neighbouring country, being ill, is ordered by his doctors to take a sea voyage. One day, whilst fishing, he draws up the chest. Well pleased, he takes it to the palace, finds the elder sister, presents her to his mother, and marries her.—(6) One day the wedded pair are looking out of window at a wood. The girl sees all at once a cavalier on horseback, and recognises her father. He draws near, and, whilst the prince has turned aside, says to her: "Are you there, wicked creature? I hope to God you will become a deer, and be separated from your husband!" Since curses of fathers and mothers always come to pass, the girl resolves what to do against she becomes a deer. She brings her sister out of the chest, tells her all [arranges with her to personate herself], and says that if prince asks why she has silver teeth, she must say the Madonna has changed them, and that she has vowed not to sleep with him for six months.—(7) Then the girl who is enchanted (*fata*), being made a deer, sets out for the wood. Her sister tells the prince what she was told to say, and he believes it. After a time prince goes to hunt in the wood.—(8) He is eating, and the deer comes up to his side, till at last she annoys him, and, enraged, he takes his gun and fires. The wounded deer runs to the palace, binds up her arm, and dresses like herself. The prince returns, tells her what has happened, and shows the sister. They all live happily together.

189 EUGEN PRYM UND ALBERT SOCIN, *Der Neu-Aramäische Dialekt des Tur Abdin*. Göttingen, 1881. Vol. ii, p. 211-13. No. LII.

(1) Rich Jew has beloved wife, who one day says to him, "My sins be upon you, if after my death you marry any but a woman who can wear my shoes." "All right," says he, and after her death lives alone with his daughter for three years, in the meantime trying the shoes everywhere without success.—(2) Daughter puts them on, and father declares he will marry her. She says he must first fetch beautiful dresses from town.—(3) During his absence she has lock fitted inside large chest, and shuts herself up in it with food and money. Jew returns, is enraged at missing her, and takes chest to market to be sold. Prince buys it, and keeps it in his own room.—(4) In the evening he goes out into town and locks his door. Heroine comes forth, takes out some rice, and cooks it, sweeps the room, spreads the carpet, lights a pipe, and lays it on the sofa-cushions; then returns to chest. Prince opens door, is much astonished at what he sees, and begins to smoke. Next morning, early, heroine prepares coffee with sugar, and returns to chest.—(5) Prince, amazed, pretends to go out and lock door, but hides in corner of the room. In the evening heroine comes out and does as before; prince surprises her. She tells her story, and about the shoes, and adds that if father should ever go to law with prince, claiming that he sold him the chest but not his daughter, she must be called into court to answer him. Prince agrees, and marries her. —(6) She is the loveliest Jewess in the world, and is called Cabha (Aurora). When Jew hears she has been found in chest, he goes to prince to claim her. Heroine is called; father says she is his daughter. She says she is not, or would he have acted so towards her? Father persists that she is, and tells judge of vow to his wife, and how shoes fitted daughter, and that he told her she must no longer call him father. Judge orders his execution. . . . [Story does not end here.]

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93 *Revue Celtique*, t. iii; reprinted in *Folk-Lore*, i, 289-91. (Told by Miss Margaret Craig, of Darliston, Elgin.—Dialect of Morayshire.)

"RASHIN COATIE."

(1) King and queen have lovely daughter. Queen dies, leaving daughter a red calf, which will give her anything she wants.—(2) King marries ill-natured woman with three ugly daughters; they ill-treat heroine, clothe her in a "rashin coatie", and make her sit in kitchen-neuk; everyone calls her Rashin Coatie. She gets nothing to eat but the leavings of the rest. Calf gives her everything she wants, wherefore stepmother has calf killed.—(3) Heroine weeps; dead calf says to her:

"'Tak' me up, bane by bane,
And pit me aneth yon grey stane,'

and whatever you want, come and seek it frae me, and I will give it you."—(4) It is Yule-tide, and all go in best clothes to church. Heroine would like to go also, but must stay at home to cook dinner. Left alone, she goes to grey stone, and tells calf that she cannot make the dinner, and wants to go to church. Calf gives her fine clothes, and bids her return to house and say:

"Every peat gar ither burn,
Every spit gar ither turn,
Every pot gar ither play,
Till I come frae the kirk this good Yule-day."

Then heroine goes to church, where prince falls in love with her. She leaves before the blessing, and resumes rashin coatie; calf has covered the table, and dinner is ready. Three sisters return, and tell her of lovely lady in church. She wishes they would let her go and see her on the morrow (for they used to go three days running to church); but they will not.—(5) Next day all happens as before; heroine gets even finer clothes, and prince bids someone watch whither she goes. But she escapes unseen.—(6) Third day calf gives still finer clothes; young prince puts a guard at church door, but she jumps over their heads, losing one satin slipper.—(7) Prince proclaims he will wed whomsoever shoe fits. All the ladies of the land try, as well as the three sisters; but none can wear it. Henwife cuts her daughter's heels and toes, and shoe is forced on her. Prince must keep his promise; but as he rides along with her behind him a bird begins to sing, and ever it sings:

"Minched fit, and pinched fit,
Beside the king she rides,
But braw fit, and bonny fit,
In the kitchen-neuk she hides."

Prince asks what bird says. Henwife says, "Never mind."—(8) Prince suspects that someone has not tried shoe; is determined to try it on Rashin Coatie. She runs away to grey stone, where red calf dresses her very splendidly, then returns to prince. Shoe jumps from his pocket on to her foot.—(9) He marries her.

Revue des langues Romanes, t. v (1874). P. 369. (From Gignac Hérault. Transcribed by M. Emilien Hubac.) 190

"LA PEAU D'ÂNE."

(1) Widowed king has a daughter so very beautiful that he falls in love with her and promises her anything she can desire if she will marry him.—(2) Heroine, in alarm, asks for a dress like the sky with stars. King procures it after much trouble, and heroine next demands dress like the moon. When this is procured, she says she must yet have dress like the sun. Father obtains it, and tells heroine she must now marry him in eight days.—(3) Heroine goes to her room and weeps day and night. Presently she bethinks her that her father has an ass, which she has heard him say he would not part

with even if his life depended on it. She determines what to do, and when father comes to her room to ask if she is ready to marry him, she tells him she must first have the skin of his pet ass. Father is vexed, but can refuse her nothing; the ass is flayed, and the skin given her.—(4) Heroine now determines to escape. She takes her dresses and the ass-skin, and sets forth at night. She meets a fairy who had been present at her baptism, and who now asks where she is going so late. Fairy gives her magic ring, by means of which she can work her will, and leaves her. Heroine puts ass-skin over her shoulders, and proceeds.—(5) At length she reaches a castle, and asks to be engaged as shepherdess. The people are astonished at her strange garb, but give her charge of the lambs. One day, when following her flock, she enters a little house, throws off the ass-skin, dons the sky-coloured dress, and amuses herself before the mirror. King's son happens to pass at the moment, and, being curious to see the little house, peeps through the keyhole, sees a most beautiful young lady, and forthwith is enamoured of her. He goes to castle and inquires who the young lady is who is shut up in the little house. They think he must be joking, for she is only some tramp that they have hired as shepherdess, and she is always wrapped up in her ass-skin. He insists that he saw a beautiful lady, and they tell him to go and look again, for he must be mistaken. He does not see her, however, for in the meantime she has left.—(6) He goes home and falls ill. His parents send for the doctor, who tells them that the best remedy would be for him to marry. King's son says he will not marry till he has eaten a cake made by the shepherdess called Peau d'Âne. His mother asks where he saw her, and is directed to the castle. All burst out laughing when they hear that the queen has come to fetch such a dirty creature to make a cake for her son.—(7) Heroine shuts herself up in the little house, throws off ass-skin, and dons the moon-dress. Then she kneads her cake, puts in it the ring the fairy gave her, and sends it to king's son.—(8) He tastes the cake and finds the ring, and declares he will wed whomsoever it fits, and will make her queen. All the young girls come to the castle to try it, but it is too large for some, too small for others. King's son asks continually for Peau d'Âne, who is so lovely in his eyes. His mother, however, has found her so ugly that she refuses to admit her, till king's son says all except Peau d'Âne have tried the ring.—(9) Heroine is fetched, and all laugh to see her wrapped in her ass-skin. She asks for a room to dress in, and in a moment she emerges clad like a princess in the sun-dress. The ring fits her perfectly, for it is enchanted and will fit no one else, and king's son marries her. News is sent to her father, who attends the wedding.

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191 *Revue des Traditions populaires*, t. iii. "Trois Contes Pontevins," by Léon Pineau. No. I, pp. 268-72. (From Lussac-les-Châteaux, Vienne.)

"Le Bouc Blanc."

(1) A man is transformed by a fairy into a white goat till he shall find someone to marry him. He lives alone in castle, and is invisible to all comers.

Father determines to visit castle. He and his horse are well cared for by invisible hands. A huge shadow waits upon him. He has feasted well, explored everything, and is about to depart, when shadow cries, "Ungrateful wretch, are you going without thanking me?" Then it says he must return on the morrow, or bring his youngest daughter in his stead.[1]—(2) He goes home and tells daughter, who weeps, but consents to go. They set out together. Arrived at the castle, they are well served. They see the shadow waiting upon them.—(3) Father departs, and a white goat appears to heroine and asks her to marry him. She need have no fear, for he will not be a white goat much longer. He forbids her to look in his ear, then falls asleep.—(4) She looks and finds a key. With this she opens a door and sees workmen making cloth. She greets them. They say they have been seven years working at this cloth for her. She opens another door, and sees dressmakers at work upon all sorts of robes and things. She greets them, and learns they have been seven years working for her. In a third room she finds girls who for seven years have been making lace for her. Then she returns to replace key in goat's ear; but goat is awake, and reproves her for her disobedience. Heroine says she shall go home to her father.—(5) Her mother has just died, having made husband promise never to marry again unless he finds someone just like her.—(6) Heroine resembles deceased mother, and father wishes to marry her.—(7) She seeks advice of fairy-godmother, who bids her demand dress like the sun, then dress like the stars, lastly, dress like the moon. Father provides them all in turn, and heroine then demands a little wheelbarrow which will travel night or day, above or below the ground. —(8) He finds this at last, and off she goes in it.—(9) She meets a queer little man with a little donkey, asks him to sell it to her, skins it, and gets inside skin. She goes on further, and sees some people beating walnut-tree, and asks leave to take one walnut. A little further, people are picking almonds, and she begs for an almond. Further still they are picking nuts, and she takes one.—(10) Then she goes to a castle, and asks to be engaged as turkey-girl. She drives her turkeys into the park, cracks her walnut, and finds inside a distaff, which spins all by itself. In the almond she finds a winder, which works alone, and in the nut a frame, which makes the balls all by itself. Then she asks mistress for some hemp, and returns it to her in the evening all ready wound.—(11) Next day she tells mistress that she did not give her enough hemp. Mistress asks, in surprise, how she can possibly get so much done. She is watched, and they see the instruments working by themselves, whilst heroine walks round her flock, singing. Mistress wants to buy the distaff.—(12) Heroine consents to part with it, if in return she may sleep one night in the chamber of echoes. All night long heroine says, "Did I offend you so sorely, my dear white goat?" Next day the other servants ask mistress what can have been the matter with the turkey-girl, and tell her what she was saying all night long.—(13) Mistress wants to buy the winder, and heroine parts with it for permission to pass another night in the chamber of echoes; and the same thing happens as before. Young master hears

[1] See note 57.

servants complaining of being kept awake. He throws away his habitual sleeping draught, listens to heroine, and says, "I hear you, I hear you!" Heroine is heard no more.—(14) Next day young master falls ill, and doctors are called. He says he must have a *pâté* made by Peau d'Âne to cure him. Mother tries to dissuade him by saying that Peau d'Âne is so dirty. He insists that nothing but that *pâté* can cure him.—(15) Peau d'Âne is ordered to make it. She asks to be left alone. They watch her. Having washed herself in a silver basin, she makes the *pâté*, and puts in it a ring off her finger.—(16) Young master finds ring, and declares he will wed whomsoever it fits. Duchesses and countesses try it in vain. Peau d'Âne is called, and the grand ladies gather up their skirts lest she touch them.—(17) When she has put on the ring she reappears in her sun-dress, which, in her turn, she gathers together, that it shall not touch the others. And that very day they are married.

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192 *Rivista di Litteratura popolare.* Torino, Roma, Firenze, 1877. "Novelline di Santo Stefano di Calcinaia," by A. de Gubernatis. No. V, p. 86. (Narrated by girl who had heard it from her mother, a *contadina* of Empoli.)

"PELLICINA."[1]

(1) Father seeks to marry daughter, because she alone can wear deceased mother's ring.—(2) Fairy counsels heroine to demand from father dress with sea and fishes, dress like the sun, and dress like the moon and stars.—(3) She escapes with these, and hires herself to work in garden belonging to nobleman with an only son.—(4) There is a ball. Pellicina asks son to take her with him. He says, "Get up, you mud-scraper (*razzola-terra*). When he has started, heroine dons sea-coloured dress, and appears at ball. He falls in love, and asks her name. "Mud-scraper," she says.—(5) Second time she asks to go to ball, he calls her a blockhead (*moccicona*), which name she gives at second ball, and on the third occasion repeats another opprobrious epithet. —(6) At the third ball he gives her a ring. She escapes from him, and he falls ill with love.—(7) His mother fears to lose him. Doctors cannot succour. —(8) Then heroine makes a pie, and puts in it the ring prince gave her. He sends for girl who made pie; heroine appears in most gorgeous dress, and is recognised.—(9) Prince is quite cured, and marries her.

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193 DR. SYLVIO ROMÉRO, *Contos populares do Brazil.* [Lisbon, 1885.] Section I. Story No. IX, p. 29. (Told at Sergipe.)

"DONA LABISMINA."

(1) Queen has been long married, and has no children. She longs for one, and says: "God grant me even a snake." She gives birth to a daughter with

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[1] *Pellicina* is the name given in a Tuscan story corresponding in Calcinaia to Cinderella. It reminds one, rather, of *Peau d'Âne.*—*Gubernatis.*

a snake rolled round her neck. All the family are disgusted, but no one can take the snake from the child's neck. They grow both together, and the child is fond of the snake. She is accustomed to go to the sea-shore, and there the snake will uncurl herself and play in the waves; but the princess cries till the snake rolls herself again round her neck. They go back to the palace, and nobody knows of it. But at last, one day the snake enters the sea and comes back no more, but tells her sister to call for her when in danger. The snake is called Labismina, and the princess, Mary.—(2) Years pass, and queen falls sick and dies, after drawing a ring from her finger, and saying to the king, "When you want to marry again, let it be a princess whom this ring fits—neither too slack nor too tight."—(3) After a time king has the ring tried on all the princesses of every kingdom; but it fits none. His daughter alone has not tried it.—(4) He calls her, puts the ring on her finger, and it fits exactly. He says he shall marry her; she is troubled, and weeps.—(5) She thinks of Labismina, and goes to the sea-shore and calls her. The snake comes, comforts her, and bids her ask king for a robe of the colour of the field with all its flowers. King is vexed, but after a long time procures the robe. Snake now bids princess ask for a robe the colour of the sea with all its fishes, which is also obtained after a long time. Next she is counselled to ask for a robe the colour of the sky with all its stars. Father grows desperate, but promises to obtain it, and at length succeeds.—(6) Princess now runs to the sea, and embarks on a ship which snake has been preparing. She is to land in a realm she will touch at, where she will marry a prince. At the time of her marriage she must call three times for Labismina, who will then be disenchanted and become a princess. Mary goes.—(7) She leaps ashore where the ship touches, and then has to beg employment of the queen, who sets her to take care of the royal poultry.—(8) Some time after there is a three days' festival in the city. All the palace goes, and the poultry-maid is left behind. The first day she combs herself, dons the dress the colour of the field, begs Labismina for a fine carriage, and goes to the festival. All admire her, and the king's son falls in love with her. She leaves before the end of the feast, puts on her old clothes, and returns to her fowls. Prince comes home and asks mother if she saw the lovely girl; says he wants to marry her, and that she is just like their poultry-maid. Mother tells him to go and see how different the poultry-maid is. Prince finds her, and says, "Poultry-maid, I saw a girl at the festival just like thee." "Prince, you mock me! Who am I?"—(9) Next day she goes to festival in sea-coloured dress and a grander carriage; and on the third day in the sky-coloured dress. The prince is enraptured, flings himself at her feet, and throws into her lap a jewel, which she keeps.—(10) Returning to the palace, he falls sick with love, and cannot leave his bed. He will not take his broth. Queen sends everyone to try and tempt him, but in vain. Only the poultry-maid is left, and the queen bids her go. She answers: "Nonsense! Queen, why tease me? What am I to the prince that he should take broth from my hand? But let me make some to send him."—(11) Queen agrees, and poultry-maid puts into the cup of broth the jewel which the prince gave her. When he sees it he springs out of bed, saying he is quite well, and is going to marry the girl who has charge of

the fowls. She is sent for, and appears dressed as at the festival.—(12) There is great joy and feasting, and Princess Mary marries the prince.—(13) But she forgets to call Labismina by her name, so she is not disenchanted. And that is why to this day the sea roars and grows furious at times.

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94 *Rozprawy i Sprawozdania, etc.* (Dissertations et Comptes-rendus des Séances de la Faculté de Philologie de l'Académie des Sciences [de Cracovie], 14 vols., 1874-1892). Vol. ix, pp. 194-197. (Taken down in dialect, very carefully and faithfully, from the neighbourhood of Wadowice, near to Cracow. —*Dr. Karlowicz.*)

"THE STORY OF AN ORPHAN."

(1) Stepmother favours her own daughter and ill-treats orphan.—(2) Instead of taking her to church, she pretends to have upset some oatmeal into the dust-heap, and makes heroine separate the oatmeal from the sweepings.—(3) Heroine goes to well to get water; a beautiful lady comes forth from well, gives her a dress like sun and moon, and gold shoes, promises to perform task for her, and sends her to church. Everyone is greatly astonished.—(4) All happens the same next Sunday. The king's son runs after heroine when she leaves the church; the Virgin causes her to be wrapped in mist, and so she escapes pursuit.—(5) Third Sunday tar is spread, and heroine's shoe remains sticking to it.—(6) Prince arranges a ball, and invites all the girls. The shoe is tried, but in vain.—(7) Search is made throughout the country. Stepmother, seeing the king's people coming, hides heroine under a trough, and cuts own daughter's foot so that it shall go into the shoe. —(8) But the cock flies on to the trough and sings out that the owner of the shoe is underneath.—(9) The shoe is tried on heroine, the mystery explained, and the prince marries her.

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95 EERO SALMELAINEN, *Tales and Fables of the Finns.* Part I. Edited by Eero Salmelainen. Helsingfors, 1871. Pp. 59-67. No. VII, i. (Collected in Russian Carelia by E. Lönnrot. 1836. No. III.)

"THE WONDERFUL BIRCH-TREE."

(1) An old man and woman have an only daughter. Losing a sheep, they go in different directions, but seek it in vain. Approaching the woman, an Ogress says, "Spit into my knife-sheath, pass between my legs, turn into a black sheep," and changes her into a sheep, while she herself takes the form of the woman. Calling to the man, the Ogress says she has found the sheep, and they both go home; then, that they must kill the sheep. The daughter runs to the sheep-pen, tells her mother of this, and is warned not to eat any

of her, but to gather her bones and bury them in the headland of the field. The sheep is then killed, the daughter refuses to eat any of it, buries the bones as directed, and therefrom springs a great and very beautiful birch-tree.—(2) In time the Ogress gives birth to a daughter, and plagues the man's daughter in every way. Once the king holds a great feast, to which all are invited, including the poor, the lame, and the blind. Before the Ogress and her daughter start off with the man to the feast, she upsets the stove, sprinkles a quarter-measure of barley over it, and tells the man's daughter she must collect the barley in the measure and put the stove to rights before evening, or she will eat her. The girl tries to do so, but soon finds her labour in vain. So, going to her mother's grave, she weeps, till her mother asks her the reason. After hearing it she tells her daughter to take a branch from the birch, and with it sweep crosswise on the stove, when everything will get arranged. The girl does so; the barley collects into the measure, and the stove resumes its place. Returning to the birch, she is told by her mother to bathe at one side of the birch, to douse herself at another, and dress herself at a third side. Doing this, she becomes the most beautiful girl in the world, gets beautiful clothes, and a horse with hair partly of gold, silver, and something better. Mounting, she gallops to the king's castle; is met by the king's son, and led within. Everyone admires, but no one recognises her. They sit side by side at the head of the table, but the daughter of the Ogress, who is under it munching bones, gets a kick from the king's son, thinking she was a dog, which breaks her arm.—(3) When leaving the castle to go home, the girl leaves her ring sticking to the door-handle, which the king's son had tarred, and has no time to remove it. Hurrying back to the birch, she undresses, leaves the horse there, and goes behind the stove. The Ogress, on her return, explains that while the king's son was carrying her daughter she fell and broke her arm.—(4) Next day much the same incidents recur, though now it is a quarter-measure of flax-seed the girl must gather up; the king's son breaks the leg of the Ogress's daughter under the table; the girl's golden ear-ring sticks to the door-post, which the king's son had tarred, and this time she tells her mother of its loss, but is promised a better one.—(5) Next day the same events occur, though now the Ogress spills the same quantity of milk for the girl to collect; the Ogress's daughter has her eye kicked out under the table; the girl loses her gold shoes, which stick to the tarred threshold.—(6) The king's son, wishing to know who was the owner of articles left sticking in the tar, has another feast prepared on the fourth day. Before starting thither the Ogress attaches a washing-bat to her daughter for a leg, a pancake-roller for an arm, and a horse-dropping for an eye; whoever's finger, ear, and feet fit the rings and shoes in possession of the king's son is to be his bride. All present try them on in vain. He sends finally for Cinderella, but the Ogress prevents his giving her the articles to try on, and makes him give them to her daughter, whose finger, feet, and ears she files down till the rings and shoes fit. So he has to marry the Ogress's daughter, but, being ashamed of being married in the castle, goes for a few days to her home. When he is about to return to the castle, Cinderella makes herself known, and he takes her as well as his bride with him. Having to pass a river, he pushes

the Ogress's daughter into it for a bridge, and passes over it with Cinderella. There the former has to remain as a bridge, and in her grief says, "May a hollow golden stalk grow out of my navel; perhaps my mother will get knowledge of it." Immediately a hollow golden stalk grows out of her on the bridge.—(7) The king's son takes Cinderella as his bride; they go to the birch on her mother's grave, and get from there all sorts of treasures of gold and silver, besides a splendid horse, on which they ride to the castle. At the same time the birch completely disappears. In time the bride is delivered of a son. The Ogress, hearing of this, and believing she is her daughter, goes to the castle, and on her way, seeing the golden stalk, is about to cut it. Her daughter cries out not to cut her navel, and that she is the bridge. The Ogress smashes it, hurries to castle, and says to Cinderella: "Spit into my knife-sheath, bewitch my knife-blade, turn into a reindeer." Though she neither spits nor does anything else, she is changed into a reindeer, and the Ogress's daughter replaces her. The infant being very restless from want of milk, its father goes to old widow for advice, and is told his wife is in the forest in the shape of a reindeer, and his present wife is the Ogress's daughter. When he asks how he can get her back, the widow tells him to let her take the child into the forest. When she goes for it the Ogress objects, but the king's son insists on her taking it. In the forest the widow sings to the reindeer, which then comes and suckles her child, and tells the woman to bring it again next day.—(8) Next day the Ogress again objects, but the widow takes it to the reindeer as before. The child becomes extremely beautiful, and its father asks widow if it is possible his wife can regain her human shape. The widow does not know, but tells him to go to the forest, and when the reindeer throws off its skin he is to burn it while she is searching his wife's head. All this is done, and she resumes her human shape; but not liking to be seen naked, she turns into a spinning wheel, a washing-vat, a spindle, etc., all of which her husband destroys till she becomes human again.—(9) On their return to the castle he orders a huge fire to be made under the bath with tar, and its approach to be covered with brown and blue cloth. Then he invites the Ogress's daughter to take a bath. She and her mother, in stepping over the cloth, fall a depth of three fathoms into the fire and tar. Striking the ground with her little finger, the Ogress screams out, "May worms come upon the earth, insects fill the air, for the torment of mankind!"

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96 *Ibid.*, pp. 68-73. No. VII, ii. (Collected by J. Cajan in Russian Carelia. 1836. No. VIII.)

"THE MARVELLOUS OAK."

(1) A man and woman had an only daughter, a pretty, tidy girl. Her mother dying, her father marries an Ogress, unwittingly, with a grown-up daughter. The two latter plague her in every way.—(2) The king holds a great feast, to which all are invited—the poor, lame, and the blind. When the Ogress with her daughter starts for it, her stepdaughter, who

wishes to accompany them, is angrily told she is not wanted. The Ogress knocks over the stove, upsets a quarter-measure of barley over it, and tells the girl she must put everything as it was by her return.—(3) Weeping she goes to the grave of her mother, who hands her a switch, tells her to strike it crosswise against the stove, and her task will be executed. She does as advised; the barley-grains collect in the measure, and the stove resumes its former state.—(4) On her way to the castle the Ogress meets a ram with a pair of shears on its horns, which implores her to shear it and take the wool as a reward. She rudely declines. Soon she meets an old beggar-man, who asks her to search his head, for which he will give his staff, and gets a similar answer.—(5) After performing her task, Cinderella starts after the others; meets the ram, is asked the same question, complies, and gets the wool for her pains. She also complies with the old beggar's request, receives his staff as a reward, and is told that further on she will find a great oak, which she is to strike crosswise with the staff, when it will open up all sorts of good things for her. She does this, and finds treasures in the centre of the oak. Clothing herself beautifully, she takes a fine horse and gallops to the castle. There she is given plenty to eat and drink; but, though all are astonished at the beautiful stranger, none recognise her. While the guests are eating, the Ogress's daughter is under the table gnawing bones, where she is kicked, and loses an eye. After feasting, Cinderella goes home, but is followed by the people. She throws away her ring, and, while the people are looking for it, gallops back to the oak. Here she changes her clothes, goes and sits behind the stove. On the return of the Ogress and her daughter, Cinderella asks what they have seen, and learns they saw the most beautiful girl imaginable. "Was it not I?" says Cinderella, a remark which is received with scorn.—(6) Next day, before returning to the castle, the Ogress again overturns the stove, sifts rye over it, and gives the girl the same orders as before. From her mother she again gets the switch, therewith puts all to rights, goes to the oak, dresses splendidly, dashes off to the castle, and is entertained as before. The Ogress's daughter, when under the table, has an arm broken. This time Cinderella throws away an ear-ring for the people to pick up, and the same incidents follow as before.—(7) The third day the Ogress, before starting, breaks the stove, spills turnip-seed, and gives Cinderella the same order as before. At the oak she gets finer clothes than before, and a horse the hair of which is partly gold and partly silver, on which she rides to the castle; she sits at the end of the table. This time the Ogress's daughter has a leg broken under the table. When taking her departure, to avoid being caught, Cinderella throws away her golden shoe, and, while they are looking for it, makes her escape unrecognised home. The Ogress and her daughter ridicule her when she says she has been at the castle.—(8) On the fourth day a feast is held, to which all are invited, to discover who owns the ring, ear-ring, and golden shoe. The Ogress puts on her daughter a washing-bat as a leg, a pancake-roller as an arm, and a horse-dropping as an eye, and goes to the castle. The king announces that whoever can fit on the rings and shoe is to be his son's bride. All the girls try them on, but in vain. The Ogress tries, by cutting at and filing her daughter's leg and hand, to

make them fit, but without success. The king then orders Cinderella to be brought from behind the stove. She could not go to the oak, but had to go in her working-clothes all over ashes. All the articles fit her. The king's son is alarmed at having to take such a bride. He takes her from palace to palace to show her his possessions, and she asks him to see what she has got. She takes him to the oak, strikes it with her staff; they take what they please; the bridegroom no longer regrets his marriage; they go home and live happily.

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97 *Ibid.*, pp. 73-77. No. VII, iii. (Collected in Tavastland by A. E. Nylander. 1850-1. No. XXXIII.)

"THE THREE SISTERS."

(1) There are three sisters, two good and one worse, but all beautiful. Their parents dying suddenly, they have to go into service. The two elder ones propose taking service at the king's castle, and, being proud, will not let the youngest accompany them. On their way they encounter a pig with a trough in front of it, which it asks them to remove or it will burst. They scornfully refuse. Then they meet a cow with a pail attached to its horns. She asks them to milk her, to drink the milk as a reward, to throw the remainder on her hocks, and replace the pail. This they decline to do. Next they meet an old man, who asks to have his head searched, offering his staff as a reward. This, too, they refuse to do. On reaching the castle they enter the service of the king.—(2) The youngest sister thinks of offering herself as swineherd at the castle, and starts thither. Encountering the pig and hearing its request, she removes the trough. Meeting the cow and hearing its request, she cheerfully complies. She also searches the old man's head; is given his staff, and told if she strikes a certain rock near the castle she will find there whatever she wishes or needs. She then goes to the castle and is taken on as swineherd.—(3) Her sisters continue to annoy her, and on Sunday give her one bean and one grain of corn to cook their dinner of, while they are at church. While she is crying over this task, the old man that had given her the staff tells her to go to church and he will cook. She goes to the rock, strikes it, obtains from it a beautiful carriage, horses, and fine clothes, and drives to church. All are astonished at her beauty, but no one knows her. After leaving church she drives back hastily, changes her clothes, and walks to the castle. Her sisters find the food so good they can say nothing, and speak of the beautiful girl they saw in church.—(4) Next Sunday the same occurs again, but the young king, who happened to be in church, hurries after her without being able to overtake her.—(5) Next Sunday the two sisters again go to church, leaving the youngest one at home, who, after getting fine clothes, a carriage, and money from the rock, follows them. In leaving church her shoe sticks to the threshold, which the king has had tarred. The people try to catch her, but she scatters the money among them, and all but the king stop to pick it up. He follows so closely behind her that she has only time to throw a skin over her fine clothes and

escape home.—(6) The king takes the golden shoe, assembles the people, and announces he will marry whomsoever it fits. All the girls try it on in vain. The elder sisters file down and whittle their toes to no purpose. At last the king sends for the swineherd-girl, and the shoe exactly fits. In putting it on the king notices her golden dress under the skin-coat, which he pulls off, and, guessing she is the beauty he had seen in church, asks her to be his bride. The wedding is held with great joy, but the elder sisters could not be present, as their feet were damaged from the filing and whittling.

Samlaren, viii. 1887. Pp. 178-179. A Swedish version by Olaus Laurentii Calmariensis, 1612. (Contributed to the magazine by H. Schück.) 98

"CINDERELLA."

(1) A farmer would compel his daughter to marry the man-servant.—(2) The bull comforts her, and offers to carry her off on his back.—(3) They pass through an oak wood ; the bull forbids her touching a leaf, but she plucks one, places it in her bosom, and instantly she is clad in brass. A wolf attacks them, but is put to death by the horns of the bull.—(4) They traverse a hazel-wood ; heroine takes a leaf, and is clad in silver. Two wolves attack them, and are slain.—(5) Heroine plucks a leaf in the lime-tree wood. Bull says, "When I am torn to pieces by the wolves, flay me and put on my hide ; cut off my left horn to keep your dresses in."—(6) Heroine reaches king's castle, and is hired as cook's help.—(7) On Sunday she asks leave [to go to church].

[The above fragment was found in Codex E. 8, Upsala.]

AUGUST SCHLEICHER, *Litauische Märchen, Sprichworte, Rätsel und Lieder*, gesammelt und übersetzt von. Weimar, 1857. Pp. 10-12. 194

"THE BEAUTIFUL PRINCESS."

(1) King has beautiful wife, with stars round her brow, a sun on the top, and a moon at the back, of her head. But she soon dies, leaving a daughter as lovely as herself.—(2) King travels far, seeking another wife, but finding none so fair as the first, determines to marry his daughter.—(3) She objects, but cannot make him relinquish his purpose. She therefore demands, first, a dress of louse-skins, a silver dress, a diamond ring, and a gold shoe. King gives her all.—(4) On the eve of the wedding, heroine goes to ask advice of old woman, who tells her to pack all her things, and leave home that night. Next morning king seeks her in vain.—(5) She comes to a river, and gets into a boat. Ferry-man refuses to row her, and, unless she will have him, he will drown her instantly. She will not accept him, and he throws her out of

the boat.—(6) She springs on to the bank, and walks on till she comes to a rock. "O God!" she says, "if only this were a room"; and the rock opens into a room, which she enters. She finds everything she could wish. She leaves her fine clothes here, and comes out. The room becomes a rock again. —(7) She comes to a house, and offers herself as scullion (*Aschenbrödel*). Her brother lives here as secretary—for he also had left his father's house—and has a servant to wait upon him. When he calls his servant to fetch him water, or his boots, heroine always runs to take them, and he throws them at her heels.—(8) She asks her mistress to allow her to go home, but goes instead to the rock, which becomes a room as she draws near. She dons her fine clothes, and a carriage appears to take her to church.—(9) The secretary is there, and notices the lovely girl, and goes again the following Sunday for the sake of seeing her. But mistress has told her she must get home earlier than the secretary.—(10) One day she is late, and has not time to doff fine dress, but puts every-day clothes on over it.—(11) Secretary sends his servant to fetch her to search his head. She will not go, saying she has never been wanted yet, and is not wanted now. But when servant is sent a second time for her, she is obliged to go. With his head on her knees, the secretary examines her clothes, and comes upon the mantle.—(12) Then he gets up and tears the kerchief from her head, and recognises his sister. They leave the house together, but none knows whither they go.

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297 BERNHARD SCHMIDT, *Griechische Märchen, Sagen und Volkslieder.* Leipzig, 1877. Pp. 93-98. No. XII. (From Zakynthos.)

"THE DRAGON."

(1) King, out hunting, follows a stag till it vanishes, and he finds himself in a garden. He opens a door, which leads to another garden with trees of gold and plants of diamonds. He plucks a rose, and a long thread springs out and winds itself round him till he cannot move. Suddenly a dragon appears with great noise, and makes king promise to bring one of his daughters in a month's time to be his wife.—(2) King returns home very sorrowful. Children ask why, and he tells them. Two elder daughters will not consent to go to dragon, but youngest offers herself willingly. At the appointed time king takes her to dragon, who meets them with great retinue, and clad in gold and splendour. He conducts heroine to a magnificent palace. After the wedding the king returns home, the dragon having gifted him with great wealth, and bidden him come whenever he will to visit his daughter.—(3) Every day the dragon leaves the castle, after kissing his wife and forbidding her to enter one particular room. One day, when he has gone away for three months, she opens the forbidden room, and sees before her a deep pit with a young man in it, groaning and wailing. She determines to rescue him, throws him a rope, and draws him up. He is a prince whom the dragon had wounded and cast into the pit. She heals his wounds, and in three weeks he is well.—(4) Then she bids him go forth, and, in order to rescue her, get a

large gold chest which opens from inside, and bring it to palace that she may buy it. Then she will hide inside chest, and the dragon, having lost her, will sell it, so as not to be reminded of her. She tells the prince not to let his mother kiss him when he gets home, or he will forget her.—(5) Prince goes home, orders gold chest, and does not kiss his mother; but in the night she comes to his room and kisses him, and next morning he has forgotten everything.[1] When goldsmith brings the gold chest prince says he never ordered it, and goldsmith tries to sell it elsewhere.—(6) Chance brings him to the place where the dragon dwells, and the princess buys the chest, telling the goldsmith to return and buy it back in two months' time, and take it to the place where dwells the prince whom she had delivered.—(7) In this way the chest comes at length into the possession of the prince, and he puts it in his own room. The queen sets food for the prince in his room, and during his absence, heroine gets out of the chest and eats it. Queen tells him to stay at home one day and see what happens, and in this way heroine is discovered. The moment he sees her he recollects her, and pleads for forgiveness for having forgotten her. He asks his mother to send him a double portion of food daily.—(8) Some time passes, and the prince has to go away to the war. He begs mother to have food taken to his room every day as usual, and on no account to have the chest moved. Prince has an aunt whose daughter wishes to marry him. Aunt notices that since he has had the gold chest he has not cared so much about her daughter. So she begs queen to lend her the gold chest one day for a banquet; queen consents, and directly aunt has chest in her possession she gives orders for it to be thrown on the fire.—(9) When heroine hears this she gets out, changes into a bird, and flies away. Then the aunt gives the chest back. When prince returns and finds it empty he questions mother, who says it has not been moved.—(10) Prince falls ill, and sits every day at the window weeping. One day he hears a noise, and a bird flies into the room and changes into a girl. He is overjoyed, questions her, and sends for a priest to marry them secretly. Then he tells his aunt he is going to marry her daughter in a few days.—(11) Everything is made ready; the bride sits by the bridegroom, his wife being also present. When the priest bids him lead his bride forward he takes his wife by the hand, proclaims her his wife before them all, and relates all that has happened. The aunt and her daughter are beheaded, and the rest live happily.

CHRISTIAN SCHNELLER, *Märchen und Sagen aus Walschtirol.* Innsbrück, 1867. Tale No. XXIV, pp. 59-63. **268**

"ASCHENBRÖDEL."

(1) A rich old man, thinking he must shortly die, calls his three daughters to choose gifts from him. Eldest asks for gold ear-rings; second, for beautiful new dress; and youngest, who is very beautiful, begs for father's sword.

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[1] See note 58.

This is a magic sword. Its possessor has only to give an order for it to be executed. Father gives desired gifts, even the sword, thinking he will no longer need it, as he is dying. But he lives yet a long time. One day heroine asks leave to go forth into the world to seek her fortune. Father is amused, and asks whether, being a girl, she does not fear to go alone. She replies that, having the sword, no harm can befall her, and she wants to seek husband for herself.—(2) Father gives permission, and she sets out, hiding sword under her clothes. She comes to a large town, where she takes service. Whilst sweeping and dusting rooms of a morning she notices large palace opposite, belonging to handsome young count. He is often sad and moody, and parents urge him to marry, but no one pleases him enough. Heroine sees him often, and falls in love with him ; at length leaves present service to be kitchen-maid at palace. She must remain all day on the hearth, and being covered with ashes she is called Aschenbrödel.—(3) Young count says he will go to ball. Mother is pleased, hoping it will cheer him. Aschenbrödel has overheard, and as soon as he has started goes to her room, washes herself, takes sword, and asks it for lovely sky-blue dress, and carriage and horses. In this way she goes to ball where young count is, and is noticed by all. She speaks first to count, who is too shy to ask whence she comes, but is very happy dancing with her. After first round she slips away home, dons her old clothes, and returns to kitchen. Count, in high spirits, tells mother what he has seen. "How lovely she was!" "Not more so than I," says Aschenbrödel ; but he seizes shovel, and strikes her with it for interfering.—(4) Next night he goes again to ball, meaning not to let beauty escape this time. Heroine attends as before in dress like stars. Count asks whence she comes, and she says, "From Shovelstroke", and escapes from him after first round. Vexed and love-sick, count returns home, and relates all to his mother. Heroine puts in words as before, and he hits her with the tongs. Heroine withdraws to corner, but hears mother tell him to take diamond ring to-morrow, and put it on lady's finger when she first arrives.—(5) Heroine goes third time to ball, in dress like the sun, the glitter of which people cannot at first face. Count puts ring on her finger, and she says she comes from "Tongs-blow", and escapes from him as before. Sick and sad, he tells all to his mother, then takes to his bed, and cannot sleep or eat.—(6) Next morning heroine asks to be allowed to cook his food. Mother angrily refuses her. Following day she begs permission at least to take plate of food to him, and on the way drops in ring. Count finds ring, and asks mother who can have put it there. Heroine is called, but says they must wait a little. She hurries to her room, washes, and puts on sun-dress, then appears before mother and son.—(7) He recognises her, and begs forgiveness for having struck her. They are married.

SCHOTT (ARTHUR UND ALBERT) *Walachische Märchen.* Stuttgart und Tübingen, 1845. Tale No. III, pp. 96-100. **195**

"DIE KAISERTOCHTER IM SCHWEINSTALL."

(1) An emperor, whose wife is dead, determines to marry his own daughter. Heroine takes counsel of nurse, and asks father first to provide her with dress of silver. This is made and given her, and she next demands dress of gold, ten times more costly than the other; and thirdly, a diamond dress ten thousand times more wonderful still. This she asks, knowing that her father's kingdom cannot provide it. But in time this too is supplied, and, greatly alarmed, heroine asks for one day more for meditation. She now asks for a dress made of hideous louse-skins and bordered with skins of fleas. Father is angry, but gives order for dress, which takes two years in making. Following nurse's advice, heroine makes no further opposition, but enters bridal chamber.—(2) Then asks for a moment's freedom, and when father fears she intends to flee, gives him end of string, which she binds round her left hand, and says he has only to pull it if she is too long away. Then she slips away, and finds nurse ready with an old goat round whose horns she quickly ties string.[1] Heroine dons all three dresses, and outside all the ugly dress. Father grows impatient, and pulls at string; goat pulls in return. At last he goes out to find daughter, and goat butts at him. Goes back to chamber, and calls loudly till people come, headed by nurse. Father gives vent to his rage, and relates what has happened. Bids them remove goat. Then nurse screams, and says does he not see what his unnatural conduct has brought to pass, for God has transformed his daughter to this hideous horned beast. Thus convinced of his wickedness, father dares say no more about daughter.—(3) Meanwhile heroine escapes to forest, and lives on berries and nuts. Emperor's son, to whom forest belongs, comes hunting with one servant. He is astonished at sight of extraordinary being, and aims bow at it, but, finding it does not move, approaches, and takes it to palace. On account of its loathsome skin it is given into care of swineherd, who puts it in dirty stable, above which is hen-roost, so that skin gets still more vile. It will only eat berries and nuts, refusing other food.—(4) Soon after this there is grand festival in the town, for the marriage of some wealthy lord. All fine lords and ladies of the place are assembled, and in the evening heroine slips off her hideous disguise, and, clad in silver dress, goes to wedding. Prince dances with her, admires her greatly, and gives her ring. Towards morning she disappears, and returns to stall.—(5) Second evening she attends ball in golden dress, dances with prince as before, and, in spite of his care, escapes from him unperceived.—(6) Third evening she goes in diamond dress. Prince tries to discover who she is and whence she comes, and keeps watch on her; yet she escapes as before.—(7) Prince falls ill and keeps his bed. A friend visits him, and has breakfast prepared. Strange animal chances to enter kitchen, and

[1] See note 59.

begs to warm itself at fire. Kitchen-maid lets it stay by the hearth. It asks whom the milk on the fire is for, and, hearing it is for prince, secretly drops in ring. Having warmed herself, heroine returns to stall, and dons diamond dress. Prince breakfasts with friend, and is beyond measure astonished to find ring at bottom of milk-jug. He sends for kitchen-maid, who swears she knows not how ring got into milk. Prince inquires who besides herself was in kitchen, and she at last confesses strange beast was there warming herself. Immediately prince goes with his friend to stable, where he sees beautiful princess in diamond dress.—(8) He recognises her; she tells her adventures, and they are married.

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298 *Ibid.* Story No. IV, pp. 100-105.

"Die Kaisertochter Gänsehirtin" (The Princess Goose-girl).

(1) An emperor's beautiful daughter has jealous stepmother, who, wishing to be rid of her, urges father to get her married. Heroine does not wish this, and father is unwillingly to part with her.—(2) During his absence stepmother locks her up, giving her nothing to eat or drink for three days. On the fourth day she sends her a small piece of bread and a jug of water, in which she has thrown a young snake. Heroine, dying of thirst, swallows snake unwittingly.[1] Henceforward she gets food and drink enough, though still a prisoner. Snake grows rapidly. Father returns, and stepmother calumniates heroine, who in vain protests her innocence and tells of her imprisonment.—(3) Father loves heroine too dearly to order her death, but tells her to go forth and never see him more. He has twelve handsome dresses made for her, all of which she must put on, and outside all a mantle of wood. This she does, weeping, whilst wicked stepmother secretly rejoices.—(4) Hunger drives heroine out of forest into town, where she applies for service at palace of another emperor. Servants laugh at her appearance, and say emperor does not employ wooden people. Prince passes by, and, marvelling at wooden dress, questions weeping heroine. She begs to be employed in some menial service, and he makes her gooseherd, and gives her room to herself, that other servants shall not ill-treat her.—(5) Next day heroine drives geese into meadow, and at noon, when geese go into water, she takes off her clothes to bathe. Some reapers, whom she has not noticed at work near, watch her in great astonishment as she puts off her twelve gorgeous dresses, and at night they tell prince about wooden maiden.—(6) Next day prince hides in a bush, and heroine bathes in same spot as before. He is entranced with her beauty. This time, in resuming clothing, she leaves off six of the dresses, meaning to carry them home, as the heat is so great. She is very thirsty, but does not like to drink of water

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[1] See note 60.

in which she has bathed. Perhaps to forget her thirst, she lies down under shadow of a tree, and falls asleep. Then prince sees from between her half-closed lips a hideous snake of great length crawl slowly forth. He is horrified, draws nearer, and throws gold ring at snake, hitting its head, and making it glide away and disappear. Heroine is aroused, and sits up, but does not see prince, who quickly hides. She thanks God for making her feel so well. Then she sees ring in grass before her, takes it, and drives geese home.—(7) Prince has hurried home shorter way, and meets her as she goes to her room after tending geese, and asks about ring on her finger. She answers, shyly, that it is a find. Prince says ring is his, for he lost it. She restores it to him, but he will not take it, and replaces it on her finger, saying, "Keep it, sweet child, for I will marry you!" Heroine blushes, thinking prince is mocking her, for how can a prince take a poor wooden girl to wife? He insists that he loves her just as she is, and entreats her to marry him; then hurries to emperor, who is enraged to hear he intends marrying gooseherd, and withholds consent.—(8) Prince marries her secretly. Father is angry at hearing it, but assigns four rooms in palace for prince and heroine to occupy, though she remains gooseherd as before.—(9) One Sunday, after she has driven the herd home, heroine dons one of her fine dresses, and goes to church, where all are struck with her beauty. Then prince asks father who is the lovely stranger, and when he does not know, says, "O father, why have you not such a lovely wife?" Service over, heroine returns unperceived in the throng, and resumes wooden mantle.—(10) Next Sunday all happens as before; prince puts same question to father, who determines on the following Sunday to have people stationed at every door, to find out who lovely stranger is, whence she comes, and whither goes.—(11) Thus when heroine tries to escape unperceived she keeps coming upon a watch, and in this way is left behind in the church alone. Prince says to father, "Send the watch away, for the lovely damsel is none other than the goose-girl, my wooden bride." Father is delighted, and embraces her.—(12) He plans a ceremonious wedding festival, and invites his neighbour, the emperor, to his daughter's wedding. Heroine's father is overjoyed to meet her again, and learning her horrible treatment at hand of stepmother, sends orders for the latter to be instantly beheaded.

EMMY SCHRECK, *Finnische Märchen*, übersetzt von. Weimar, 1877. P. 63. Story No. IX.

"DIE WUNDERBARE BIRKE."

(See No. 95.)

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99 PAUL SÉBILLOT, *Contes populaires de la Haute-Bretagne.* Paris, 1880. No. III, pp. 15-22. (Related at Saint-Cast in 1879 by Jean-Marie Hervé, aged thirteen, of Pluduno, Côtes-du-Nord.)

"LE TAUREAU BLEU."

(1) Stepmother ill-treats heroine, dressing her meanly, and nearly starving her. She is sent every day into the fields to mind cattle. Amongst the cows there is one blue bull.—(2) One day, when heroine is weeping at her hard lot, blue bull comes and asks cause of trouble; bids her put her hand in its ear. She does so, and finds piece of bread-and-butter, which she eats, and does the same every day when she is hungry.—(3) Stepmother suspects that she is fed secretly, and hides behind clump of trees to spy. She then determines to slay blue bull, who, being aware of this project, tells heroine she may escape with him that night if she likes. Heroine makes bundle of her best clothes, and they set out.—(4) They go a long way, and come to forest whose trees have copper leaves. Bull cautions heroine not to touch a leaf, for if one should fall it would awaken the bears, which would devour them. She is careful to obey.—(5) Next they come to forest of silver-leafed trees; bull cautions heroine not to touch leaves, for fear of awakening scorpions, who would sting them. In spite of her care she knocks off a leaf in passing the last tree, and at the noise of its fall swarms of scorpions attack them, and, in protecting heroine, bull is stung dangerously. He bids her rub his wounds with ointment from his ear. This cures him at once, and they proceed.—(6) They come to forest of gold-leafed trees. Bull says if a leaf should fall lions will attack and devour them. Forest is passed without harm till heroine knocks end of branch on the last tree, and a leaf falls. Lions attack them, and, in protecting her, bull is seriously hurt. He says he must now leave her alone, for he is mortally wounded. Heroine in despair would apply ointment again, but bull says it is useless. She must try and find a spade, and dig a grave and bury him. Then she must go on till she reaches a house, and take service there as turkey-girl. Whenever she wants anything she can come to grave and get it.—(7) Heroine does all as bidden, and becomes turkey-girl to young prince. On Sunday she is sent to early Mass, that she may stay to mind house during High Mass.—(8) When left alone she runs to bull's grave, and says she wants someone to mind house whilst she attends High Mass dressed like a grand lady. Bull sends little rabbit to mind kitchen, and gives splendid dress to heroine, who goes to church and sits in sight of prince. He is attracted by her, and determines to speak to her after service; but she has then vanished. Her employers had given her a dress the colour of wood, instead of her rags, and for this reason she is called "Jacquette de Bois" (Wooden-Coat).—(9) Next Sunday she goes again to early Mass. Presently she sets little rabbit to mind kitchen, gets silver dress from tomb, and goes to church. Again prince intends to speak to her, but she disappears after service. He returns very sad, and confides his grief to Jacquette, who, the moment she leaves

church, has power to assume ordinary clothes. She advises prince to go next Sunday to Mass, and not to take his eye off the lady, but to follow her and speak to her.—(10) Third time heroine appears in church in gold dress. Prince follows her so closely that he treads on heel of her shoe, and drags it from her foot. Whilst he picks it up she vanishes. Then he goes to Jacquette, finds her clad as usual, and busy in the kitchen. He shows her the shoe.—(11) He falls ill, and Jacquette advises him to seek owner of shoe. He invites girls of high and low degree to a feast, and tries the shoe on all, saying he will wed whomsoever it fits. None can wear it. All the daughters of the peasants are invited to attend second feast. Amongst them is a cunning girl, who determines to double up her foot so as to get shoe on somehow. Her foot is tightly bound, and the shoe is put on, but prince sees it is not the beauty he loves.—(12) Still he keeps his promise, and is about to mount carriage with her, when little bird sings :

"The princess's foot hurts her ;
The princess's foot hurts her."

Prince asks what bird says. "Nothing," says the bride ; but bird repeats, and looking at girl's feet, prince sees how cramped they are, and finds shoe is full of blood, and he will not marry her.—(13) He is now more sad and ill than ever, and one day, when Jacquette is chatting with him to divert him, he notices what small feet she has for a turkey-girl. He insists on her trying shoe. She refuses at first, but it fits her perfectly, and he declares that he will wed her.—(14) Heroine runs to tomb, tells news to bull, and asks for gold dress. Prince recognises her at once, and is quite cured.

[*Note.*—"La Petite Brebiette Blanche" (No. 58, p. 331, of this collection) opens with incidents common in Cinderella stories :—Ill-treated heroine—Tasks—Helpful animal—Spy on heroine—Slaying of helpful animal—Virgin bids her collect lamb's four feet. A castle springs up from them, which heroine inhabits.]

Ibid. Story No. XXVII, pp. 174-79. (Told by Rose Renaud of Saint-Cast in 1879. She heard it from her mother, who died in 1829.) **251**

"CÉSARINE."

(1) King of Castille has daughter named Césarine. Queen does not love her, because she nearly died at her birth ; but father loves daughter, and often reproves mother for ill-treating her.—(2) Daughter determines to leave home rather than cause disputes between parents. She takes with her a casket of jewels and three dresses—like the sun, the moon, and the air—given by father. —(3) She goes far away, and, being clad like a peasant, is engaged as goose- and turkey-herd at castle, and every day drives flock into the fields. She builds a little shed of branches as shelter from the sun, and keeps her dresses and jewels in it.—(4) Being out of sight in this retired spot, she takes off her rough clothes and dons her fine dresses. Seeing her thus clad, the geese and turkeys cry :

"Cloak, cloak, cloak, cloak,
(*Casaque, saque, saque, saque*),
Haven't we got a pretty herd!"

(5) One day, prince, who lives with mother at castle, says geese and turkeys have taken to talking since they had new herd. They say he has been dreaming. But next day he goes to place where they are pastured, and hides. He sees a lovely lady step from the shed, and the flock sing as before. He determines to follow her closely on the morrow and see whether it really is the turkey-girl who dresses so finely.—(6) He does so, and she appears in dress like the air. Then he slips into shed and sees turkey-herd's clothes on the ground. He goes forward to meet her, and asks if she is Césarine. She confesses it reluctantly, and the geese and turkeys speak as before. He asks who gave her the lovely dresses, and she is silent and blushes. Presently she says her father gave them; and finally confesses who her father is, and why she left home, and that she has also some lovely jewels. But she will not show these to-day: he is to come on the morrow.—(7) Then she gives him key to open casket, and he is amazed at sight of the jewels. Amongst them is a gold necklet on which is engraved name of her father and of her lover, who is an intimate friend of the prince. He determines to go to Castille, and sets out in two days for the town where dwells Césarine's father. He finds his friend, who is ambassador, and tells him about heroine. Ambassador says he loves Césarine, but cannot wed her. Then prince confides to him that he loves her himself, and he seeks king's consent to marry her.—(8) This obtained, he returns to his own castle, bearing jewels and money for heroine, whom he finds ill in bed in her shed. For two days no one has brought her food. He comforts her, and carries her to the castle to be taken care of. Then he tells his mother that he intends to marry the turkey-herd, who is really daughter of the King of Castille. Mother thinks she is deceiving him, till the coffers of gold and jewels arrive.—(9) Césarine gets well and marries the prince.

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223 PAUL SÉBILLOT, *Littérature orale de la Haute-Bretagne.* Paris, 1881. Pp. 45-52. (Told in 1878 by Aimé Pierre of Liffré, a farm-boy, aged 19.)

"LA POUILLEUSE."

(1) King asks his two daughters how much they love him, meaning to give kingdom to the one who loves him best. First daughter says she loves him like the apple of her eye; younger says, "You are lovable to me as the flavour of salt in food." He banishes her from the court.—(2) Heroine makes bundle of her clothes, takes her rings, and sets out. In order to escape notice, on account of her beauty, she exchanges her dress for the rags of an old beggar-woman whom she meets, soils her face, covers her hands with mud, and lets her hair hang down all tangled. She tries to get engaged as goose-girl

or shepherdess, but farmers, seeing how dirty she is, will not take her; they give her bread.—(3) After walking several days she reaches large farm where they are wanting shepherdess, and she is engaged. When near the fire heroine throws in pinches of salt to make believe they are lice. Mistress reproves her for dirty trick; though she discontinues it, she is always called "Pouilleuse".—(4) One day, whilst minding sheep far from farm, she washes in brook, and dresses up in clothes out of bundle which she always carries about with her. King's son, who has lost his way out hunting, sees her from afar. Aware of his approach, she flies. Prince runs after her, catches his foot in tree-root, and falls. Meanwhile she has disappeared, doffed finery, and soiled her hands anew. Prince enters farm-house for draught of cider, and inquires who is the lovely lady who minds the sheep. Everyone laughs, says she is the dirtiest creature living, and always called Pouilleuse.—(5) He suspects some enchantment; goes home, and cannot help thinking of lovely girl, till he becomes quite ill. He dares not tell parents what is amiss, fearing to be teased, and only says he wants to eat some white bread made by the girl Pouilleuse, servant at such a farm.—(6) King sends the order to farm, and heroine asks for flour, water, and salt, and to be left alone in little room near oven, where there is a kneading-trough. She cleans herself, and even puts on her rings, one of which falls into flour whilst she is mixing the paste. When she has finished, she soils face again, and leaves some of the paste sticking to her fingers. The loaf is taken to prince, and, on cutting it open, he finds ring, and tells parents he will wed anyone who can wear it.—(7) Ladies come in crowds to try, and in time every girl in the kingdom, peasants and all; but it is too small for everybody. Then king's son remembers that Pouilleuse has not tried. She is fetched, and appears in her usual rags, but with cleaner hands than usual. Ring goes on easily. Prince will keep his promise, but parents object to his marrying shepherdess. She says she is a princess, and asks for water, and to be left alone for a space. She reappears as a princess, is recognised by prince, and promises to marry him if he will send to invite her father to wedding.—(8) Father, rejoiced to hear heroine is still living, arrives with other daughter. By bride's order father is only served with bread without salt and meat not seasoned. He makes a grimace, and heroine asks if food is not to his taste. He replies that the dishes are choice enough, but unbearably insipid. "Didn't I tell you, father, that salt is the most lovable thing going? etc., etc." King embraces her and acknowledges his injustice.

[*Note.*—In an unpublished story called "Cendrouse", which M. Sébillot collected at Ercé, there are two sisters jealous of their stepfather's child. They do her all the harm they can, send her to mind cows, and give her next to nothing to eat. She is befriended by a fairy, who finishes by giving her a carriage, obtained as in Perrault's "Cendrillon". When out driving, she meets fairy clad as a beggar. She stops her carriage for the beggar to get in, and the fairy, delighted with the kind act, marries her to a fine gentleman.]

196 *Ibid.*, pp. 73-78. (Told in 1879 by Pierre Ménard, of Saint-Cast, cabin-boy, aged 13.)

"PEAU D'ANETTE."

(1) Man's wife dies, and he wants to marry his daughter. She refuses.—(2) He will give her a dress like the stars; no. Like the sun; no. Like the light; no. Then he offers to buy her an ornamented chest, and she consents to marry him, intending to escape. She puts her best dresses into chest, which follows her everywhere, by land or sea, and sets out.—(3) She finds a flayed donkey, and puts the skin over her clothes; reaches farm, and is engaged as goose-girl. Near where she takes geese there is hut to shelter goose-herd when it rains. Here she keeps her box of dresses.—(4) One day she dresses herself up, and when son of the house comes to call her to dinner, he sees Peau d'Anette—for so she is called—dressed in her finery. He falls in love with her, and tells mother he means to marry her. Mother says he shall not wed a girl who comes goodness knows whence, who can neither spin, nor knit, nor clean rooms, nor cook. Son says he will, and perhaps girl is more capable than she thinks.—(5) Heroine is sent for to be put to the proof, and is told that if she can spin the tow in her room she shall marry son of the house. When alone, heroine weeps, for she knows not how to work. A great big woman, with immense eyes, comes down chimney, and offers to spin for her, and asks what heroine can give her for doing it. Heroine offers bowlful of soup brought for her own dinner, having naught else to give. Old woman does not want that; it will be enough if heroine will promise to invite her to her wedding.[1] Heroine promises; tow is soon yarn, and all is spun by the time son of the house comes to fetch heroine to supper.—(6) Next day they give her wool and needles to knit stockings. A big, long-eared woman comes down chimney, and will do the knitting if heroine will promise to invite her to her wedding.—(7) Third day they put heroine in a room to cook. Old woman, with huge teeth, comes down chimney, and performs task for same promise.—(8) Next day she has to sweep the rooms. Man with broom hanging on behind him comes down chimney and sweeps rooms for her, when she has promised to invite him to her wedding. Mother is satisfied with heroine, and willing for son to marry her.—(9) On wedding-day heroine dons fine clothes, and calls, "Madam Big-Eyes," "Madam Big-Ears," "Madam Big-Teeth," and they appear. At the moment of sitting down to table heroine remembers she has not called the good man. Just then he appears, saying, "It is high time you called me, or you would never have been married."

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[1] See note 61.

Skattegraveren, ix, p. 185. No. 566. (From Jutland; narrated by Mr. T. Kristensen, a country teacher.) 299

"Prinsessen i Hulen" (The Princess in the Cave).

(1) A king named Fintking has a daughter named Usmatone. A neighbouring prince woos her, but goes to war with her father, because he refuses his consent to the marriage. Heroine's father has an underground house made, and secretly shuts her up in it with a maid and victuals for seven years.—(2) Fintking is killed in the war and his castle burned down; but heroine's web is rescued from the flames, and prince proclaims that he will wed any woman who can finish it.—(3) Heroine is meanwhile starving in the cave; she catches mice to eat, and at last scrapes a hole in the earth with her hands, and gets out. Her dress is faded and in rags.—(4) She sets out begging, and comes to new king's castle, where she finds a sorceress vainly trying to finish her old web. Heroine offers to help, and finishes the web, which sorceress then takes to the prince. Preparations for the marriage are made.—(5) On the wedding-day the sorceress must needs stay at home, "for sorceresses cannot enter a church," and heroine takes her place, under orders to hold her peace. They pass a mouse-skin which heroine had hung in a tree, and she says:

"Poor mousey grey,
You did I flay,
My want to stay,
Alack, the day!"

Passing her father's ruined castle, she says:

"All now seems desolate and dead,
Where father, Fintking, ate white bread."

Passing a dog, which stops the horses, she says: "Be quiet. My father Fintking gave you bread on purpose that you should let his daughter go to church to-day to be married" [rhyme forgotten]. The church-door cannot be opened; heroine says: "Open, door! Fintking, my father, had you hung, all because his daughter is going to church to be married this day" [rhyme forgotten]. Prince asks what this means, but gets no answer. Door flies open, and after they are married prince gives heroine a glove, bidding her give it to none but himself.—(6) Afterwards the sorceress and heroine exchange dresses. Prince goes to bed; forbids bride to undress till she has told him the words she said to mouse-skin, to castle, etc. Each time she goes and thumps heroine till she teaches her the words.—(7) Then prince demands the glove. Heroine will not give it up, but consents at length to enter the dark bed-chamber and stretch out her hand. Prince holds her fast.—(8) Sorceress is put into a barrel stuck with nails, and dragged by seven wild horses over hills and dales.

100 *Skattegraveren*, xi, p. 213. No. 580. (Jutland. Written down by a poor hunchbacked seamstress, Karen Marie Rasmussen, personally known to Rev. H. F. Feilberg.)

"DEN LILLE SKO" (The little Shoe).

(1) Heroine is ill-treated by stepmother, who has two daughters of her own. She is not allowed to go to church, and, when stepsisters have started, goes weeping to the pond.—(2) A large eel puts up its head and asks why she cries, then comforts her, and promises to take care of the house during her absence, and gives her a splendid dress. She must be sure and leave church before anyone else, and never look behind her. So it all happens three Sundays.—(3) A gentleman follows her, and on the third Sunday treads on her shoe, which she loses, and she runs crying home. Eel comforts her, and says she is to be a fine lady; but to make her happiness complete she must every year have four bushels of salt thrown into the eel-pond.—(4) The gentleman comes in his carriage to seek the owner of the shoe. Stepsisters cut heel and toe; but a parrot in a cage shrieks out, "Cut heel and toe! the girl who has lost the shoe is in the kitchen." Heroine is found, and the shoe fits her.—(5) Gentleman goes away, promising to return in a year for his bride, who in the meantime must not work, but sit decking herself for his coming. He comes and marries her, and takes her to his beautiful castle, where she is too well off to give a thought to the eel.—(6) Stepmother is with heroine when child is born, and after cutting off its little finger, throws the child into the pond. She does this also with heroine's second and third children.—(7) Heroine walks to the pond and cries most pitifully, till the eel at last comes. He is angry, but is reconciled on getting twelve bushels of salt at once. Presently eel returns with heroine's three children, each with little finger missing. Stepmother is put into a cask with spikes and driven to death.

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101 La Société de Littérature Finnoise. Helsingsfors. MS. Collections. By Kaarle Krohn. No. 6014. (From Suojärvi in Carelia. Narrated in 1884 by a middle-aged woman.)[1]

(1) An old man and an old woman have a daughter. Man goes into the forest; woman goes to the shore with daughter to wash clothes. The Syöjätär (the Ogress) calls from a tongue of land, "Hi, woman! fetch me over." "There is no boat on the shore." She runs to a second tongue of land, and calls out in same words; receives the same answer. Similarly she calls from a third tongue of land. Woman replies that there is no boat at hand. "Hand over a towel." Woman says there is not one. "Hand over a girdle." There is not one. "Then throw me over a shirt with long

[1] The conversations, as a special feature of the Finnish stories, have been here and there retained.

sleeves." She does so. The Syöjätär and her daughter come across on the shirt (they are a light folk). "Either spit in my hand, you whore, and become a reindeer, or pass between my legs and become a sheep." Woman does the latter, and turns into a sheep.—(2) The Syöjätär goes into the house. The man returns in the evening, and she poses as his wife. "I say, husband, I have got a sheep." "Really? that is nice." "Where shall I keep it?" "On the oven." She puts it there. The man goes into the forest. The Syöjätär remains at home.—(3) Heroine weeps on the neck of the sheep. "What will become of me, little mother, now you are a sheep?" "What God will." The man returns in the evening. "Do you hear, husband? You must slay the sheep; it bleats so much, my ears cannot stand it." He says, "Take it into the stable." She does so. Again heroine goes and weeps on sheep's neck. The Syöjätär is aware of this, and says to the man that he really must kill the sheep; it bleats so much that her ears cannot stand it. "Oh, let it alone!" he says, and again goes to the forest. Heroine weeps on sheep s neck, and that evening the man is again urged to slay it. "If you won't kill it I shall kill it myself." Man says he will.—(4) Heroine says to sheep, "What will become of me, little mother, when you are slain? The Syöjätär has ordered for you to be killed, and father is sharpening his knife." "Don't weep, little daughter; when your father comes to slay me, ask to be allowed to hold the light; take with you a clean rag, and when my head is cut off catch the first three drops of blood[1] in the rag, and lay it on the cross-beam of the door." Heroine does as bidden. The Syöjätär objects to her being allowed to hold the light, but father takes her with him. Three beautiful birch-trees grow from the three drops of blood.—(5) Next morning the Syöjätär wakes the man, and says, "Listen, husband; the magpie is laughing. The Czar's son invites to a banquet. Are you going, or shall I?" "As far as I am concerned you may go; I'm going into the forest." When he has started she gets her daughter ready for the banquet, and says to heroine whilst she smashes the oven and mixes three sorts of grain in the ashes, "Just you see, you whore, that these grains are separated from the ashes, and that an oven much better than the last is in place by the time I get back." Then she goes with daughter to the festival. Heroine clasps the birch-tree, weeping; she melts into water with weeping. "What shall I do now, little mother?" and she tells of her task. "Don't cry, little daughter. Take a three-year-old twig, and strike three times crosswise, and say, 'The grain apart, the ashes apart, and a better oven than before.'"—(6) She does so, and then weeps again at the birch-tree. The birch-tree asks why. "What shall I do now, little mother?" "Don't cry. Wash yourself on my left side, and dress yourself on my right side; then go to the green meadow, into the open field, and whistle. A horse will come, partly gold and partly silver, and the third colour is unrecognisable and inconceivable." Heroine does as bidden, and rides on the horse, who asks, "Whither shall I go?" "To the banquet of the Czar's son." The Czar's son comes to meet her with a bucket

[1] See note 63.

of bread for the horse, and, giving his arm, conducts her to the upper end of the table. She looks indescribably lovely.—(7) After the soup the Czar's son begins to carve the joints. Heroine says, "Give me a bone, Ivan Tsarovits." "You shall have meat." "The best meat is on the bone." He has not time to give her a bone, so she helps herself to one. She has noticed how the Syöjätär has been squatting like a cat under the table, and her daughter in a corner of the room. She flings the bone towards the door, and hits the daughter, breaking her foot. After the feast heroine prepares to leave.—(8) Czar's son smears the cross-beam at the upper part of the door with tar, and her hat remains sticking fast to it. She does not concern about it, having a second hat at home. Czar's son follows her out, and brings her horse for her. She rides off to the green meadow, to the open field, leaves the horse standing there, goes home, dresses, and lays herself to sleep in the ashes.—(9) The others return. "Ah, Cinderella! you sleep here in the ashes," says the Syöjätär, "and don't go to the banquet. My daughter was playing up in the loft of whalebone[1] with the Czar's son, and received a foot-favour (*Fuss-Vergnügen*). "Indeed! I wish her joy of it. If you like having it, you like to boast of it." "There was another beautiful girl there, but whoever she was the Czar's son didn't give her a single look, but only played with my daughter." "Perhaps that was I." "*You!* hold your tongue, and don't talk nonsense!" In the evening, when man returns, the Syöjätär tells him how her daughter was playing on the whalebone loft with Czar's son, etc. He makes the same comment as did heroine.—(10) Next morning the Syöjätär runs out into the yard to inspect, then wakes the man. This time she mixes six sorts of grain in the ashes, after smashing the oven. The birch-tree tells heroine to get a six-year-old twig, and six times to strike crosswise with it.—(11) The Czar's son meets her with a bucket of oats for the horse.—(12) He smears the door-handle with tar, and heroine's glove is left sticking to it.—(13) The Syöjätär boasts about her daughter, whose hand is broken, having received a hand-favour.—(14) Third day she mixes nine sorts of grain in the ashes. Birch bids heroine strike nine times crosswise with nine-year-old twig.—(15) Czar's son meets her with a bucket of wheat for the horse.—(16) He tars the threshold, and heroine loses a shoe.—(17) Syöjätär's daughter, having lost an eye, boasts of eye-favour.—(18) Czar's son announces that he will wed whomsoever hat, glove, and shoe fit. All go to the assembling to try, but Cinderella is sent off with a sheaf of oats to tend cattle. The trial has lasted for two days, but no one can wear the things; they are either too large or too small. There is to be a third day's trial. The Syöjätär hammers and hammers her daughter's head, snips her fingers, slices her foot, till hat, glove, and shoe go on. Czar's son begins to rue having called the assembly together, but must of course keep his word.—(19) He goes to the wedding by boat, with two servants to row and one to steer, whilst he sits in the middle of the boat with the bride. The Syöjätär counsels her at starting to give no ear

[1] Mr. Kaarle Krohn furnishes the following explanation: *Hange-boden von Fischbein = ein Boden (Diele) welcher oben in der Stube hängt.*

to any shepherds' songs, on no account to stop for them, but to keep on rowing. They row on and on. Heroine sings on a tongue of land :

"Lo ! the noble youth, the Czar's son,
Has a snipped foot to lead home ;
In the boat a scraped finger,
And a head that has been hammered."

She sings the same from a second promontory. Czar's son asks, "What is that shepherdess singing? she is singing nothing good." After hearing her from a third promontory he makes same remark. Then he takes off the bride's glove ; it is full of blood ; likewise the shoe and the hat.—(20) He throws her into a little brook, and tries the things on heroine, whom they fit as though made for her. He sees, too, that she carries a sheaf of oats, the badge of a shepherdess. So he marries her.—(21) Heroine bears a child. Hearing of this, the Syöjätär sets out to visit her. She comes to the spot where her daughter is lying in brook. A beautiful reed is growing there. She is about to pull it up, thinking, "That will do for little Ivan Thalmoinen to play with." The plant shrieks out, "Little mother, don't tear my heart-strings." "Is that really you?" The Syöjätär digs out a formless mass, already rotting, and takes the cripple to the bath-room. Then she goes to heroine's room as though she were her mother, and says, "They ought to heat a bath for the invalid." Czar's son says, "In the house of the Czar's son there are plenty to do the heating without you." "No doubt ; but let me do it now that I am here." She heats the bath-room, and heroine takes her bath. When the room is hot the Syöjätär restores the shapeless cripple. Heroine catches sight of her.—(22) The Syöjätär then says to heroine, "Either spit in my hand, you whore, and become a reindeer, or pass through between my legs, and become a sheep." Heroine recalls how her mother was changed to sheep, and prefers to become reindeer. She is transformed, and runs off. The Syöjätär softens crippled daughter, moulds her nose and breast, and places her in heroine's stead in corner of the room. But the starved baby cries, and cries unceasingly.—(23) The shepherd of the Czar's son makes a fire in the forest. A herd of reindeer speeds by, followed by a second and a third herd. Behind the third runs one solitary reindeer. The others begin grazing ; the last reindeer comes up to the shepherd by the fire, and asks, "Is my little Ivan Thalmoinen always crying?" Shepherd says, "The child cries at night." "Bring it here to-morrow ; I will suckle my Ivan Thalmoinen." Shepherd fears they will not give the child to him. "Say, give me the child that it may hear the leaves rustling and the shepherd singing."—(24) Next day shepherd asks to take child. They would know why. "That he may hear the leaves rustling and the shepherd singing ; perhaps he will sleep the better to-night." He carries child to forest, kindles a fire, and begins to blow his horn. Again the three herds of reindeer pass by. The last reindeer sees the child, and begins to weep. It lays its coverings aside on stone and tree-stump, and comes and suckles the child. But the mother herself weeps—weeps bitterly—then says to shepherd, "Bring the child to this same spot to-morrow ; to-morrow we shall again come hither ;

after that the reindeer fare to other lands, and I must follow them. To-morrow I shall again behold my little Ivan Thalmoinen. But you, betray me not to Ivan Tsarovits." In the evening the shepherd carries the child home, and it sleeps all night long without crying or making a sound.—(25) Next morning Czar's son asks shepherd how the child slept after being taken to the wood. The shepherd says, "If you will tell no one, I will tell you." He promises. "Your wife is going about as a reindeer; you are harbouring the Syöjätär's daughter. Naturally the child slept sound, because its mother had suckled it." "How may I get my wife back?" "She lays her coverings on a stone and tree-stump; if you can get hold of these, you will get herself too." Shepherd takes child to forest.—(26) Czar's son goes to an old widow and relates what he has heard. She advises him to take two servants with him to carry two heaps of live coal. "Throw the clothing on the burning heaps; without it she cannot run away."—(27) He follows her counsel, and joins the shepherd, who has lit a fire and is blowing his horn. As before, the herds of reindeer appear, and the last reindeer comes and suckles child. The young mother melts into tears. "Now we must away to foreign lands." Czar's son casts the clothing on the burning heaps, and it is consumed. The young wife weeps and weeps on the skirts of the wood; he sobs also. She asks, "What is this smell of burning?" Shepherd answers, "The Czar's son must be roasting swine to-day." "But what is that sound like sobbing?" "The pigs cry out at being roasted." The reindeer begin to run off; the young mother prepares to follow them. She clasps her child and sobs, "I shall see my Ivan Thalmoinen nevermore." She bids farewell to shepherd. "We shall never see each other again." She goes to fetch her clothing, but cannot find it.—(28) Czar's son springs forward and clasps her neck. "Now I have you tight." "Ah, yes! but set me free." "Come home." "Nay, husband dear, I cannot. My mother, as a sheep, was slain; I was turned into a reindeer; if I come home now I shall be killed." "Not so . . . to others death is more nigh. Only come home." She is persuaded.—(29) Czar's son has bath-room heated, a pit dug therein, and filled with tar and fire. Red cloth is spread the whole way thither, also on the bath-room floor. He conducts the false wife and the mother-in-law to the bath-room, the latter in front, the false wife behind on his arm. Mother-in-law says, "You have had red cloth put down: we should have been quite content without." "There is enough for your lifetime." Mother-in-law enters bath-room and falls into the flaming pit. The false wife would draw back. The Czar's son pushes her in. "Follow your mother!" and he fastens the door with a bolt, and lets the whole bath-room burn. He takes his true wife back, and they live happily together.

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102 *Ibid.* MS. Collections. By Kaarle Krohn, No. 6371. (From Himola, in Olonetz. Narrated in 1884 by a woman aged fifty.)

(1) An old man and his wife have a daughter. Old man goes off to the forest, and the old woman, intending flight, says to daughter, "Say, 'mother

went north-east,'" and then she starts towards south. The Syöjätär (Ogress) comes to the house and asks daughter, "Which way did your mother go, you whore?" "Mother went north-east." She goes north-east, and seeks her all day in vain. Next day mother gives daughter the same instructions. The Syöjätär goes north-east, and seeks all day in vain. The third day mother gives same instructions.—(2) The Syöjätär no longer believes daughter, but goes in contrary direction, finds mother in the forest, transforms her into a sheep, and brings her home. The old man returns from forest; the Syöjätär takes place of his wife, and says, "Husband dear, kill the sheep; our daughter cries over that sheep; I hear her crying perpetually." Father determines to slay sheep.—(3) Daughter puts her arm round sheep's neck. Sheep says, "I shall be slain; but don't you eat any of my flesh, or any of the broth, but collect all remains and lay them under the threshold of the stable." She does so, and an enormous great ox grows up.—(4) She hangs on the ox's neck and falls to crying again. The Syöjätär urges the old man to slay the ox also. The ox says to the girl, "I am to be slain; collect all my bones and all the blood, and place them under the window in a silk kerchief." Girl does as bidden. She reaches maidenhood. A beautiful leafy birch-tree grows up in the courtyard.—(5) The Czar gives a banquet. The Syöjätär has two daughters of her own, and they begin washing their faces ready for these festivities long beforehand. When they set out they smash the oven. The Syöjätär says to heroine, "Mend the oven by the time we are back," and sets out with her daughters in a wooden conveyance which looks like a (bricklayer's) trough for holding clay. Cinderella takes a twig from the birch-tree, and thrice strikes the oven crosswise with it. The oven is mended, and she sets out to the banquet after the others.—(6) The Syöjätär and her daughters meet a sheep with shears on its back, asking to have its wool shorn. They refuse. They meet a cow with milk-pail on its horns, and refuse to milk it. An old man with a stick in his hand asks them to wash him. They decline to touch him, as they are on their way to the festival.—(7) Cinderella meets the same; shears the sheep, milks the cow, and washes the old man. He gives her his stick, saying, "When you come to a stone in the road hit it, with these words: '*Süren sirkkie buurin purkkie stampera loshkie* (unintelligible), for me to sit upon, to travel under me.'"—(8) She does as directed, and gets a horse and clothes. The horse is tricoloured—the first gold, the second silver, the third is inestimable. Heroine rides to the Czar's banquet. The Czar's son ties the horse to a ring, and throws him some groats. The feasting begins, and all manner of amusements are set going. Heroine throws a bone at the Syöjätär during the meal, and it breaks her leg. Heroine rides home, doffs her fine clothes, and sits by the oven as Cinderella. She asks the Syöjätär on her return what happened at the Czar's banquet. "Everything delightful. I received a foot-favour." "Indeed! Much good may it do you!" "Ah, you only play with fleas and count bugs."—(9) When the Syöjätär takes her daughters to the second banquet she mixes barley and oats together to detain heroine over sorting them. But heroine takes a twig from the birch-tree, and thrice strikes the threshold crosswise, saying, "Barley in one *rove* (dish made of birch-bark), oats in the other." And so it happens.—(10) She takes

her stick and strikes the stone, saying same words as before, and gets a splendid horse and still finer clothes. Czar's son receives her, and gives oats —not groats—to her horse, the better to refresh it after its fatigue. During the banquet heroine throws a bone at the Syöjätär, and breaks her hand. When they return home the latter says she had a hand-favour.—(11) The third time the Syöjätär mixes barley and ashes together, in the hope that heroine will not be able to separate them before she is home again. Heroine again takes a twig from birch-tree, and says, "The ashes in the hearth, the barley in the birch-bark dish."—(12) When she arrives at the royal court the Czar's son gives nothing to the horse, but leaves it standing there. During the banquet heroine throws bone at the Syöjätär, who loses her eye. The Czar's son smears tar over the cross-beams of the doorway, over the door-handle, and over the threshold. When heroine goes through the door her hat remains sticking fast to the cross-beams, her ring to the handle, her shoe to the threshold. Disregarding this, she hurries home and sits by the oven. This time she has no time to doff her fine clothes. The Syöjätär returns with her daughters, and says she received an eye-favour.—(13) The Czar's son sets out with the hat, the ring, and the shoe; whomsoever they fit he will make his wife. The Syöjätär tries in vain to get them on her daughters. She cuts their fingers with a knife, and also their feet, and pares their heads. It is no use. The Czar's son wants the stepdaughter to be fetched from the oven. The Syöjätär declares it would be useless trouble; she only plays with fleas and counts bugs. Czar's son insists on trying her. He puts the ring, the shoe, and the hat on her, and they all fit perfectly.—(14) He takes her to wife. The daughters of the Syöjätär accompany them. On the way the Syöjätär makes her own daughter change places with heroine, whom she leaves in a thicket.—(15) A shepherd sees all, and begins to call out:

"Hewn the head that now is taken,
In the boat a chopped finger,
Home a chiselled foot is carried."

Czar's son asks, "What does the shepherd say?" The false bride answers, "Oh, nothing! He has nothing to say." At another tongue of land the shepherd calls out a second time, and then runs to a third tongue of land to call out again. Czar's son, disregarding this, takes his bride home; but when he arrives he notices that she is not his own wife.—(16) He has a bath-room heated, and a pit of tar dug under the threshold. The false bride is cast into the fiery pit, and the true bride is fetched from her hiding-place.

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103 *Ibid.* MS. Collections. By J. V. Murman. No. VI. (From Sodankylä in Ostrobothnia, 1854. By word of mouth.)

"THE BEGGAR'S DAUGHTER WHO WAS HOUSED FREE."

(1) Three sisters have washed their hands for three years to go to young king, who seeks a wife. A beggar's daughter is also on her way to king's

court. As the three sisters are walking along, a sheep meets them and says: "Shear me, and you shall have wool as reward." "We cannot; we have been washing our hands for three years that we might become queens." Sheep says same thing when it meets beggar's daughter, and she shears it.—(2) Three sisters on ahead meet cow, which says: "Milk me; you shall have milk as reward." They refuse with same excuse. Beggar-girl milks cow.—(3) A little further, three sisters pass old man lying by the roadside, who says: "Girls, help me up; you shall have my stick as reward." "We have been washing our hands for three years to go to court; we can't think of pulling you out of such mud!" Beggar-girl comes along and helps him out. He rewards her with stick, saying, "Go to rock near king's palace, strike it with this stick, and you will find inside anything you want."—(4) Heroine arrives first at palace, and asks to be engaged as servant. She has to mind the poultry.—(5) On Sunday young king goes to church; so do three sisters, after having thrown peas amongst the ashes of the stove, and told poultry-maid to pick them out. She has soon finished task, goes and strikes rock, and has splendid sight. She dons some fine clothes and goes to church. King sees a charming girl, but she leaves just before the rest, and he cannot find her. Three sisters return, and talk about the charming girl, who is probably a king's daughter—she is so beautiful; poultry-maid pretends to be sorry not to have seen her. "Poor creature! What could you have done there?"—(6) Next Sunday king goes with three sisters to church; poultry-maid has to stay at home and sort peas from the ashes. She does as before, and appears at church in dress "almost like silver". King follows after her, but delays to pick up the gold pieces which she scatters. She returns dress to rock and reaches court before the others. Everyone is talking of this wonderful beauty. "I am unlucky not to have seen her!" says heroine. "You, poor creature! What could you do in church?"—(7) All happens the same third Sunday. Heroine's dress shines like gold. The king follows her from church; she lets a shoe drop off, and escapes whilst he stops to pick it up. She returns clothes to rock, and in her rags goes and lies down on the hen-coop. Three sisters come and tease her as before.—(8) King would find owner of shoe, and proclaims that the woman whom shoe fits shall be queen. All the girls in the kingdom come to court, but none can wear shoe. Then three sisters try in vain to squeeze their feet into it. King remembers that poultry-maid has not tried, has her fetched, and the shoe fits her perfectly. Then for the first time he notices how beautiful she is, and orders preparations for wedding.—(9) A royal wedding-robe is to be made for poultry-maid, but she says she can get a better one herself. On wedding-day she goes to rock, takes same clothes she wore last time at church, a carriage, horses, and servants, and goes to court. Everyone is charmed. King recognises girl he saw in church, and asks why she did not show herself before in her grandeur. Wedding lasts several weeks.

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104 *Ibid.* MS. Collections. By A. Reinholm. No. II, 39. (From Antrea, in Carelia, 1848.)

"THE TWO YOUNG LADIES AND CINDERELLA."

(1) Two young ladies go to church; Cinderella, their sister, stays at home. —(2) The two meet a cow, which says, "If you milk me, you shall have milk as reward." "What are you thinking of? For five weeks we have been washing our hands with soap and new milk; is it likely we should milk you?" A little further on they see an oven. "If you take bread out of oven, you shall have it as reward." Same rejoinder from girls. They meet a sheep with shears round its neck. "If you shear me, you shall have wool as reward." Same answer.—(3) Cinderella sets out by the time sisters are in church. She meets cow, milks it, and gets milk; takes the bread from the oven and keeps it; shears the sheep and gets wool.—(4) Then she gets lovely clothes as well. She loses a shoe, which is found by a famous general's son.—(5) He says the woman who can wear shoe shall be his betrothed. It will not go on the two young ladies' feet, but it fits Cinderella perfectly.—(6) The general's son marries her.

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105 *Ibid.* MS. Collections. By B. A. Paldani in 1852. No. I, 46. (From West Finland.)

"THE SERVANTS' PLACES."

(1) Three young girls are to enter king's service. Two of them, who have washed their hands for three weeks, meet old man asking to have hair combed, and say, "How can we? We have washed our hands for three weeks, so as to be king's servants." Third girl sets out and meets same old man, who, having asked where she is going, bids her comb his hair. "I shan't have time; the others will leave me behind." All the same she does it.—(2) First two servants meet sheep. "Shear me; you shall have the wool as reward." They give same answer as before. Third servant meets sheep, who asks where she is going, etc. She shears sheep.—(3) Two servants meet cow and refuse to milk it. Cow says to third servant, "Milk me, my girl; then throw the milk over my feet, and put the pail on my horns." "Shan't have time; the others will leave me behind." Nevertheless she does it.—(4) They reach palace, and, when they have been there a week, king asks, "Who'll go to church, and who'll stay at home?" "Cinderella, the dirty scullion, will stay at home." King throws half a pea and a grain of barley into the ashes of the stove. Whilst Cinderella is hunting for them, an old man enters and asks why she is crying; she replies, "Because king told me to make the dinner out of half a pea and a grain of barley; and I can't even find them, for he threw them into the ashes."—(5) Old man says, "You go to church; there is a brown horse at the door, and

you'll find clothes in the carriage. Be quick and dress, and get there; but mind you get back a few minutes before the rest." On her return from church, the tables are well served, both for masters and servants.—(6) After a week, king asks same question: "Cinderella, the dirty scullion, who cooks so well," is to stay at home. All happens as before. Old man sends her to church in silver-coloured dress, and king's son admires her, wondering who she is.—(7) Third Sunday same inquiry from king; same answer; same task. Old man tells Cinderella there is a horse "grey as water" waiting for her behind the big stone, where she will find clothes. She must leave church before others; the king's son will run after her, and she must drop a shoe, which he will stop to pick up.—(8) He will wed whomsoever shoe fits. The proud servants cut off their big toes, but cannot get shoe on. But it fits the dirty scullion's foot, and king notices, in trying it on, that she is wearing gorgeous clothing under her old rags.—(9) He marries her.

Ibid. MS. Collections. By J. Mustakallio. No. XCIX. (From Sotkamo, in Ostrobothnia. Narrated, in 1880, by Aate Kaskinen, a youth of seventeen.) 106

"CINDERELLA."

(1) King engages two upper-servants and a third for dirty work. On setting out, the two meet an oven, which says, "Take the bread out with shovel, and you shall have loaf as reward." They say they cannot, because for three years they have washed their hands with German soap; but Cinderella will come along soon, and she will be sure to do it. Cinderella passes, takes out the bread, and gets a loaf.—(2) Two servants meet a cow: "Milk me; take the pail which is between my horns; you shall have milk as reward." They make same excuse. Cinderella milks cow, and gets milk. —(3) Two servants meet sheep: "Take shears from between my horns, shear me, and you shall have wool." Same answer. Cinderella shears sheep, and gets wool.—(4) Two servants proceed, and see old man fallen into the cleft of a rock: "Help me out; you shall have my stick as reward, and, if you strike rock with it, you will find all sorts of things." Same answer. Cinderella helps old man, and gets his stick.—(5) Three servants reach palace. On Sunday the two go to church, leaving Cinderella at home all alone. To prevent her going, they upset a bushel of grain into the ashes of the stove for her to pick up. Old man comes to perform task, and sends Cinderella to strike rock with stick. She gets copper dress, and copper carriage and horse, and passes by church. She returns before the two servants, and resumes old clothes. They are astonished at what they saw during church.—(6) Next Sunday all happens as before. Heroine takes silver dress, and silver carriage and horse from rock, and passes by church.— (7) Third Sunday the same. Heroine takes gold dress, and gold carriage and horse, and pulls up in front of church. She leaves carriage outside, and crosses church on foot. Her gold dress and ornaments resound and glisten.

King's son has tarred the threshold, to make the unknown lady fall; but only her gold shoe sticks, and she gets into carriage without it and returns home.—(8) King's son picks up shoe, and makes known that he will wed whomsoever it fits. Everybody tries; the two servants cut off their toes, but shoe will not go on their feet, which are only swollen the more. Cinderella puts it on, and marries king's son.

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107 *Ibid.* MS. Collections. By E. N. Setälä. No. R. 10. (From Ruovesi, in West Finland.)

"FINETTE, THE SWINEHERD."

(1) Three sisters are servants at palace, the youngest being swineherd. Her clothes are made of tarpaulin (*vêtements goudronnés*), and no one takes much account of her, deeming her half-witted.—(2) King is fond of the two proud servants, and every Sunday asks who is going to church. They say, "We are; Finette can stay at home." The swineherd goes to the stove and weeps; an old man enters and asks why. She has to prepare the dinner for the whole court out of two peas and two grains of barley and rye. Old man says, "You go to church; I'll prepare the dinner. Only be back before the others, as though you had been at home cooking."—(3) Heroine departs, and meets old man, who asks her to search his head. "I have not time; I am already very late." "Do it all the same;" and she does so. He makes her a present of a stick, saying, "Strike the rock with this, and you will find clothes of gold. Hide them for three Sundays in succession under your tarpaulin; don't show them to anyone; leave church before the rest, and hide them in the rock." Heroine does as bidden, and returns home to lay the table.—(4) Second Sunday all happens as before. King's son notices that someone goes to the court wearing gold clothes under her ordinary dress.—(5) And third Sunday he has the threshold of the church tarred, so that heroine's shoe sticks to it, for she always puts her foot on the step, so as not to show her shoes. Heroine takes no notice of lost shoe, but king's son picks it up, and says whoever can wear it shall be his beloved wife.—(6) Many come and try it in vain. Heroine's sisters even cut their toes, but cannot get it on. Heroine stands aside watching; she is told to try. Shoe fits her perfectly.—(7) She goes home before the others, takes off her tarpaulin, and lays the table in her gold clothes. All rejoice except the sisters, who are now her servants.

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108 *Ibid.* MS. Collections. By Kaarle Krohn. No. O. 364. From Hyrynsalmi, in Ostrobothnia. Narrated in 1882 by Aato Kemppainen, aged seventy. ("Conteur excellent."—*K. K.*)

"THE SWINEHERD."

(1) There are three sisters; two of them have been for three years washing their hands and their eyes to go to court, on the chance of king's son choosing

one as his bride; the third, who is swineherd, only washes in the ordinary course.—(2) Clad in her working gown, she sets out behind sisters. On the way an oven says to proud sisters, "Take the shovel and turn my loaves; you shall have a loaf for your trouble." "Is it likely we should go and soil our hands after washing them for three years? There's a swineherd following us; she'll turn your loaves." Heroine comes by, turns the loaves, has one for herself, and replaces shovel. Proud sisters are still in sight.—(3) They meet a ram with shears on its horns. "Shear me," etc.; "you shall have wool." Same answer. Heroine comes along, shears ram, has the wool, and replaces shears.—(4) Proud sisters meet cow with pail on her horns. "Milk me," etc., "and you shall have milk." Same answer. Heroine milks cow and has the milk; replaces pail. Proud sisters are still in sight.—(5) They see by the roadside an old man whose carriage is overturned. "Help me; I will give you my stick for your trouble." Same answer. Heroine helps old man up, and he gives her his stick, saying, "At some little distance from the palace, whither you are going, there is an enormous stone. If you strike it three times with this stick a door will open, and inside you will find everything you can possibly want all your life long." (No doubt the old man had other treasures hidden elsewhere.)—(6) Proud sisters reach the court and have a pleasant time. And the swineherd, despised by all, idles the long hours away on the chimney-seat.—(7) All go to church, the proud sisters too, whilst heroine stays behind. When they have started she goes to stone, dresses herself magnificently, takes carriages and horses, the like of which are not to be seen at court, and goes to church. King's son wonders in astonishment who she can be. She leaves rather before the rest, and is soon at a distance. King's son follows to see where she goes, but she has filled carriage with gold pieces, and throws out handfuls behind her. King's son stops to pick them up, and meanwhile she gallops to stone, returns finery, dons old gown, and goes back to chimney corner. Proud sisters return, and taunt her with not having seen the wonders they have seen.—(8) Another day they go to church, and all happens just as before, and a third day the same.—(9) Heroine appears in church, looking still more beautiful, and king's son tells his valet to run after her the moment she leaves. He gets into carriage with valet, and does not stop for the gold this time, but follows with all speed. Valet stops to pick it up. Heroine, who is only just ahead of king's son, dashes into stone and hides horse and carriage.—(10) In her haste she drops a shoe, and has not time to change her clothes, but can only cover them over with old gown. She returns to her bench by the fire. King's son sees shoe by the stone, and carries it off. He shows it at home, and says he will marry whomsoever it fits.—(11) Proud sisters try to get it on, and even cut off their toes, but in vain. At length king's son invites swineherd to try. "What's the good? I shall only soil the pretty shoe." Nevertheless she is to try, and shoe fits her perfectly. King's son takes her in his arms to his room; there he tears off her old gown, which was hiding fine clothes. She takes him to stone and shows her treasure.—(12) He marries her.—(13) Proud sisters go into stove and hang themselves out of vexation. Pride comes to shame.

109 *Ibid.* MS. Collections. By Fr. Rapola. No. XLIII. (From Sääksmäki, in Tavastland.)

"SIKERI-SOKERI,[1] COWSKIN."

(1) Man and wife have one daughter each. Wife hates husband's daughter, and sends her to pasture the flocks, giving her such bad food that she always brings it home untouched.—(2) One day stepmother sends own daughter to see how heroine gets food; but she goes to sleep in the forest, and discovers nothing. Next day she is sent again, and again falls asleep. Stepmother goes herself third day, and sees heroine spread her napkin and call her cow Kirju, who comes instantly, and shaking her horns, covers the napkin with delicious food.—(3) That night man and wife decide that Kirju must be killed, to stop heroine's food-supply. Heroine overhears, and goes at once to stable to tell Kirju.—(4) "Never mind. Undo my collar and get on my back." They set off and reach king's palace. Cow stops at a great stone hard by. "Kill me and take my skin. When you want anything, strike my tomb with a stick, and you will get it."—(5) Heroine slays cow, dons skin, and seeks service at palace. She is engaged as swineherd.—(6) Presently king's son is invited to a wedding. He dresses for *fête*, and calls maids to bring him a comb. Maids not hearing, heroine takes it. "Sikeri-sokeri, Cowskin, what do you mean by it?" and he throws comb at her. Other servants bring him comb, and he goes to wedding. Servants go to look on, leaving swineherd behind. Heroine goes to cow's grave and asks for Indian dress and horse and carriage. She gallops after prince, and is placed next to him at table because of her beauty. He asks whence she comes. "From Comb-country." Heroine returns dress to grave, and is back in her place when servants return. They boast of having seen lovely princess, and taunt "Sikeri-sokeri, Cowskin" with having seen nothing.—(7) After a time king's son is dressing for another wedding, and calls for soap. Heroine takes it to him, and is scolded as before. Other servants bring some. Heroine, again left behind, gets silk dress from grave and goes to wedding. She is placed beside king's son, says she comes from "Soap-land"; returns home before servants, who taunt her as before.—(8) King is dressing for third wedding, and calls for towel; heroine takes it, and is again scolded. Left alone, she visits grave, and, clad in gold dress, drives to wedding. Seated next king's son, she tells him she comes from "Towel-land". On returning home heroine is pursued, and not having time to hide gold dress under stone, throws cowskin over her. In her haste she drops a shoe, which king's son picks up.—(9) He proclaims that whosoever can wear it shall be his betrothed. Everyone tries shoe, but none can get it on. King's son calls "Sikeri-sokeri, Cowskin" to try. Everyone laughs; but shoe fits her perfectly, and at that moment cowskin falls from her shoulders, and she is at once recognised.—(10) King's son marries her.

[1] Sokeri = sugar; Sikeri = variation of Sokeri.

Ibid. MS. Collections. By J. Soini, 1878; from Wähäkyryö, in Ostrobothnia. Narrated by Kaarlo Tronti, peasant. (Collection du lycée finnois d'Helsingfors, No. III, 3.) 197

"THE THREE DRESSES."

(1) King's wife dies and is buried. King torments his daughter with wanting to marry her. She is greatly distressed.—(2) Father will let her off if she can procure clothes like gold. Heroine, in despair, goes weeping to mother's grave. Mother rises from grave, asks why she weeps; then bids her go to her room and the clothes will be brought to her. Heroine goes to sleep, and next morning finds clothes hanging up on wall. She dons them, and goes to father, who now wants her more than ever for his wife, but will leave her in peace if she can get some clothes like silver. She again goes to grave, and obtains silver clothes in like manner. Father finds her so much more lovely dressed in these that he realiy must marry her. But if she can get dress of crows' beaks, he will have nothing more to do with her. Dead mother helps her to this as before; but when father sees her in crow's-beak dress he is quite determined to marry her. Heroine goes to her room, puts pillow on the table in window, buries her head in it, and saturates it with tears.—(3) Old man passes window, and asks why she weeps. "What is the use of telling, you can't help me?" Old man throws her ball, saying if she strikes it on staircase she will get two black horses and a carriage. Heroine puts on gold and silver dresses and crow's-beak gown outside, then sets out in carriage.—(4) She stops at another king's palace, and there becomes swineherd.—(5) Sunday morning she is told to take water for washing to king's son. He throws it in her face, not liking to be served by swineherd. She is left alone, whilst the rest go to church. She dons gold dress, strikes staircase with ball to get carriage and horses, and goes to church. Prince sees her arrive, and asks whence she comes. "From the country where they throw water." King makes public inquiry about country: no one knows of it.—(6) Next Sunday she is sent with towel to king's son, who throws it at her face, because she is too dirty to serve him. She goes to church in gold dress as before; says she comes from "Throw-towel land"; leaves before the rest, strikes table with ball: "Table, be served," and it is furnished sumptuously. Everyone is astonished.—(7) Third Sunday king's son throws boots at her, calling her "Lousy-head". She goes to church in gold dress as before; says she comes from "Throw-boot land". No one can find it. He has the church-steps tarred; heroine's shoe sticks; he picks it up and invites all the world to come and try it on.—(8) Swineherd is watching all the ladies try it in vain; king's son, for a joke, tells her to come and try. "What's the good for poor me, swineherd, lousy-head, to try?" King's son insists; the shoe fits her, and he notices as she puts it on that there is a gold dress underneath the crow's-beak gown.—(9) He marries her. (It was not much of a wedding. I was there; but they only gave me a couple of cold potatoes, a herring, and a piece of bread. So I left.)

198 *Ibid.* MS. Collections. By K. T. Andersson; from Loppi, in Tavastland. (Collection du lycée finnois d'Helsingfors, No. XXVIII, 16.)

"THE KING'S DAUGHTER."

(1) King wants to marry beautiful daughter.—(2) She promises consent if he will procure her a dress of crows' bills. All the crows in the kingdom are killed and the gown made. Heroine now demands, before wedding, a gold dress, which is procured; then a boat which travels by land or sea. Such a one is made.—(3) At night heroine puts all her possessions, as well as carriages, horses, and servants, into the boat, sets out to foreign country, and arrives at king's palace. She blackens her face, dons old clothes, and seeks service at court. King at first refuses her, then at length engages her as swineherd.—(4) King is dressing for a *fête*, and swineherd takes him water for washing. He hits her with towel, not liking swineherd to serve him. Heroine dons crow's-bill gown and follows him to *fête*. No one dares ask whence she comes, and king is urged to do so. Heroine replies, "From Towel-land"; and king is frightened, remembering his treatment of swineherd. He hurries home. But heroine is back first, and when king sends for her, comes dressed in her rags, with blackened face.—(5) Next night king throws slippers at heroine when she brings his water. "Slut, I forbid you to bring my water. Attend to your pigs." Heroine dons gold dress, and drives in splendid carriage to *fête*. King is again urged to inquire whence she comes. "From Slipper-land." King hurries back; but with her splendid horses she gets home first; yet has not time to change clothes, and flings rags over gold dress, and blackens her face.—(6) King sends for her, tears off her rags, and notices royal jewel that she wears round her neck. He begs her pardon for having ill-treated her, and then asks her in marriage for his son. She consents, joyfully.—(7) King's son marries her.

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199 *Ibid.* MS. Collections. By Kaarle Krohn, 1884; from Suojärvi, in Carelia. (Narrated by Ogafja Vasiljovoa, aged twenty-seven years, who heard it at Varpakylä.)

(1) Man loses his wife, and wants to marry his own daughter.—(2) She bids him wait awhile, as she wishes to visit her mother's grave before the nuptial benediction. Heroine weeps long at mother's grave; mother asks why, then bids her return home, and, when father is ready for the wedding, say that she must have the stove heated so as to take a bath before being married. Also, when she starts for church, she must take with her her dresses, a brush and comb, a looking-glass, and a sword. Then she will go to the stove and escape. Her father will pursue her; she must throw brush behind her, bidding it turn into an insurmountable wall. Heroine goes home and does as bidden.—(3) When father thinks she has been too long at the bath he goes to

seek her; she is not there. He starts in pursuit; the brush is thrown, and turns into a wall like a brush, which he can neither leap nor go round. He is furious; rushes home to get a sword; makes a big hole in the wall; is about to hide sword, when little bird sings, "I shall tell the daughter what the father is hiding." "You wretched bird! if I had a caldron here I'd boil you." He goes home to hide sword, then continues pursuit.[1]—(4) Heroine looks round, and, seeing father close behind, throws comb, bidding it turn into wall of bones, which father can neither leap nor go round. Father goes home to fetch sword; makes a hole in wall; is about to hide sword, when bird sings as before; so he takes it home.—(5) Again he nearly overtakes heroine; she throws the looking-glass, which turns into a wall of glass, which he can neither surmount nor go round. Again he fetches sword to make a hole; bird obliges him to return home with it.—(6) He almost overtakes daughter just as she is nearing king's stable-yard. She sees a pigskin hanging on the fence, throws it over her shoulders, and, transformed into a pig, rushes into the stable belonging to king's son. Next morning she gets up before the king's servants, and feeds the cattle, and does all the household duties.—(7) King's son is going to church, and calls to his sister to bring him some soap, that he may wash first. His sister has not time, so pig takes soap to king's son, who throws it at her, saying he will not use soap which pig has brought. Sister brings some more, and they go together to church. Heroine doffs the pigskin and goes too, dressed in her fine clothes. King's son notices lovely girl in church, and tells sister to go and ask her where her palace is. Heroine answers, "I come from the palace where they throw soap about." She repeats this to brother, who is mystified. At once he has the doorway of the church tarred, and, as heroine leaves, her pretty hat sticks to it, and she has not time to get it back. She hurries home, throws down her clothes at the foot of an oak-tree, and dons the pigskin.—(8) Next day king's son asks his sister to bring him some water for washing before he goes to church. She has not time; pig fills a basin, and carries it to king, who upsets water, because pig has brought it, and calls his sister to bring more. They go to church together. Heroine doffs pigskin and dresses herself at the oak. King's son looks up from his book and sees lovely girl in church; he sends sister to inquire whence she comes. Heroine replies, "From the palace where they upset water and fling soap about." King's son has the latch of the church-door tarred; heroine's glove sticks to it, and she does not care to recover it, having plenty more gloves at home. She returns and resumes pigskin, and sets to work as usual.—(9) Next day, before going to church, king's son asks sister for his shirt. Pig takes it, and he won't wear it. Sister fetches another. They go to church, and heroine to the oak, as before. Sister asks whence she comes: "From the palace where they throw water, soap, and shirts about." King's son has the threshold of the church tarred, and heroine's shoe remains sticking to it. She won't trouble to return for such a trifle as that, and hurries home.—(10) King's son proclaims through-

[1] See note 63.

out the kingdom that he will marry the girl whom this hat, this glove, and this shoe fit. Everyone tries them on in vain. The pig comes and mixes in the crowd; all of a sudden she puts on the shoe; she hides again in the crowd, and presently puts on the glove; she goes in and out amongst the people, and puts on the hat. So king's son must keep his word, but is very sad at having to marry a pig.—(11) They set out to church for the nuptial benediction. Pig says, "Stop, I must get out for a moment." "Get out by all means," says the king's son—"and don't come back," he adds under his breath. Heroine doffs pigskin, and returns to king's son splendidly dressed. "All right! off we go!" she says, "I'm ready now." He bursts out laughing when he sees the pig's transformation. They go to church. Everyone accompanies them home, and they have a grand wedding.

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252 *Ibid.* MS. Collections. By Elias Lönnrot. No. XXXIX. 1836. From the Government of Archangel, uyezd Kem (? Uhtne or Wuskkiniemi).

"CINDERELLA."

(1) There are three sisters. The two elder are going to enter king's service. Cinderella, the youngest, wants to go too, but they will not take her. On the way they meet ram with shears on its horns. "Shear me; you shall have wool." "We haven't time, and we don't wish to soil our hands. We have hired ourselves as king's servants for three years."—(2) They meet a cow. "Milk me, and take my milk." "We can't soil our clothes."—(3) They meet a very dirty old man, with stick in his hand. "Wash me, and you shall have my stick." They will not.—(4) Cinderella sets out. Meets ram, shears it, and takes wool; milks cow, and gets milk; cleans old man, who gives her stick, saying: "Near the palace you will see a rock; go three times round it, then strike it with this stick, and you shall see." Cinderella opens rock, and sees animals, clothes, provisions, utensils, all sorts of things, and many more than king possesses. But she takes nothing.—(5) She goes to palace; they will scarcely admit her. She sits in a corner. Sisters say to king: "She is our sister; won't you take her as cinder-sifter?" "Yes, since she is here." —(6) On Sunday sisters dress for church. Cinderella says, "Give me at least some old clothes." They will not take her with them. She goes to rock, gets a silk dress and a horse, goes to church, and no one recognises her. She leaves before the others, so as to return dresses to rock, don her old skin dress, and be sitting in chimney-corner sifting cinders. Sisters return; tell of the beautiful girl at church.—(7) Second Sunday Cinderella goes to church in silver dress, driving right up to the door. Prince looks at her. Towards the end of service she leaves. Sisters return, and talk about beauty. Cinderella asks if she may not go next Sunday and see her. They refuse.—(8) King's son determines that lovely girl shall not escape so easily next time. Cinderella takes a dress steeped in golden vapour, and a finer horse than ever. She drives right into the middle of the church. King's son would ask whence she comes and whither she goes. He pursues her, but does not reach her.

She has not time to doff fine clothes, so covers them with old skin dress, and sits in chimney-corner.—(9) King's son goes into kitchen, and says to Cinderella: "Search my head." Sisters say: "Don't let her do it; she will make you dirty from the ashes." King's son, in pulling at her gown, tears the sleeve, revealing the gilded robe underneath skin.—(10) Next Sunday she is left at home alone to cook dinner. She fetches utensils from rock. On returning from church everyone is convinced Cinderella is no ordinary person. Sisters, who have hitherto despised her, are now ashamed.—(11) Cinderella becomes daughter-in-law to the queen.

Ibid. MS. Collections. By Kaarle Krohn. From Suojärvi in Carelia. 1884. (Narrated by Tatjana Ignatjova, of Koitajarvi, sister of Illa. She is 59 years of age, and learnt the story from her mother, Matrova Karpova, who died 20 years ago, at the age of seventy.) 253

"THE SWINEHERD."

(1) There are three young girls; the youngest is Cinderella. The other two have for six weeks been washing their hands in new milk, that they may make clothes for the king's son. They set out, and Cinderella follows them. They walk on and on.—(2) A cow meets them, and says: "Milk me, young ladies." "What! soil our hands after washing them for six weeks in new milk?" Cinderella comes along and milks cow, lets it drink, washes the pail, and puts it on her horns, and continues on her way. The first two girls are on in front.—(3) A sheep comes up to Cinderella, and says: "Shear me, dear young lady; my wool reaches to the ground." She shears sheep with the shears that are on its back, takes the wool, and proceeds.—(4) The grand young ladies enter a hut, where the bread is being burnt in the oven. The loaves say: "Take us out; we are being burnt." "What! soil our hands," etc., etc., and they go on their way. Cinderella enters hut, takes loaves out of the oven, piles them up, and goes on again.—(5) The two girls come upon an old man who has fallen into a ditch. "Help me up, dear young ladies." They exclaim as before. Cinderella follows, helps the old man up, and seats him at the edge of the ditch. (The old man is the Saviour.) He gives her a stick, saying: "Go to a certain stone, strike it three times with this stick. It will open, and you can take out anything you want."—(6) Cinderella reaches the king's court. The two girls are being entertained with food and drink. Cinderella is set to sift cinders in a dark little room, where she sees nobody. Next day king's son prepares for church, and the two girls dress quickly to go with him. Meanwhile Cinderella sits in her dark room. But presently she goes to the stone of which old man told her, strikes it with her stick, and three horses come forth, the first all gilt, the second silvered, and the third quite black. Cinderella dresses, gets in carriage, and drives to church. She kneels down beside the two girls, who do not recognise her. On leaving church, she drives quickly to stone, returns the horses and clothes, and goes to her dark room. Sisters return, and all sit

to table. Someone says that Cinderella should be called to dinner; but sisters say: "Oh, let her alone! She will find plenty of scraps when she is washing up." But the others say she may as well come and eat with them. She comes. They are all talking about the lovely girl who was at church. She says: "That was I." Sisters jeer at her, and say: "You indeed, scullion! If you don't hold your tongue directly you shall be sent back to your dark hole."—(7) Next day all go to church, and Cinderella gets still finer clothes from the stone, and horses nine times more beautiful. No one in church can go on praying. Everyone gets up to look at her. The king's son watches her all the time. He pursues her after the service, but she gets into carriage, and is off. When they return from church everyone is talking about the lovely girl. Sisters do not want Cinderella to be called to dinner, but she is fetched, and is again silenced by sisters when she says the lovely girl was herself. King's son is consumed with longing for the lovely stranger.—(8) He causes to be placed in front of the church a greater trap than on the preceding occasions. (Trap not explained.) On the morrow they all go to church again. Heroine appears in splendour passing description. All look at her. King's son can give no ear to what the priest says. When the service is ended, heroine gets into her carriage, but the king's son stops it, and gets in beside her, and drives to the palace. Then he marries her, and they live happily to this day. The sisters took themselves off; no one knows what became of them.

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300 *Ibid.* MS. Collection. By B. A. Paldani. No. I, 16. 1852. (From Ylöjärvi, in West Finland. Narrated by Vilhelmina Lindfelt.)

"THE SERVANTS' PLACES."

(1) Two young girls wish to be king's servants. One sets out to palace before the other, and meets a ram with shears on its horns asking to be shorn. Girl refuses, saying: "I have washed hands and feet for three days, so as to enter king's service."—(2) Next she meets cow asking to be milked, and gives same answer.—(3) Then she meets old man, who asks her to comb his hair, and refuses him in same words.—(4) A little further on she comes to a well, which says, "Clean me out," but she will not.—(5) When she reaches palace, a bird at the entrance sings: "Wicked servant, you won't fare well here." A guard at the door of the first room says: "Don't go there!" but she goes. A man in the room says: "Come not here; only blood and bones are in this room!" She goes to another room, but they say: "Come not here; there is naught but pain and woe in here." Then she goes to a third room, where they give her eight grains, three peas, and eight grains of salt, and bid her make food out of it for the whole household.—(6) An old man, with white hair, then appears, and says: "Let me taste the salt." "Don't you take it all." If the servant had not said this he would have acted differently. He takes it all, and as she cannot prepare a meal for palace-folk, she is taken to the room of bones and blood, and slain.—(7) The second young girl meets

the cow and milks it; shears the ram; combs the old man's hair; cleanses the well, and reaches the palace.—(8) The bird on the door sings: "Good servant, all will go well with you here!" She enters first room, where there is gold and silver, and is told that is where she is to live. Then they give her eight grains, three peas, and eight grains of salt, with which to serve king's table.—(9) Old man comes, and asks to taste salt. "Do taste it, then I shall know if it is nice!" He tastes it, and she says: "Take a little more!" Then she prepares the meal, and is very well received for being able to make food out of so little. She is installed in the room where there is gold and silver.

P. M. SÖEGAARD, *I Fjeldbygdune.* Pp. 17-22. **110**

"KRAAKE LANGE."

(1) Widower and daughter sink through a little hill to the sorceress, Kraake Lange, who has a daughter.—(2) Widower marries the sorceress, who ill-treats her stepdaughter, sends her to herd cattle, and tries to starve her. But the less food she gives her the better she seems nourished.—(3) Sorceress gives daughter a couple of magic eyes to put into her neck, and sends her to spy on heroine. Stepsister discovers that heroine eats from the ear of an ox, and tells her mother. A pitfall is made in the road. Ox, understanding everything, drives the cows into the trap, and they are killed.—(4) Then ox says to heroine, "One of us must die; better I than you. When I am dead take and bury my bones, walk over my grave, wish for three things, and you shall get them." Heroine does as bidden when ox is slain. She wishes for a horse, a saddle, and three dresses—a poor one, a middling one, and a very lovely one. When summer is over heroine is ordered to spin hard.—(5) The rest go to church. She puts on her poorest dress and rides after them. She enters the church last and leaves first. On her return a young man accosts her and asks her to follow him home. She lets her whip drop; he springs from his horse to pick it up, and she too dismounts. Directly she is on the ground she wishes herself home behind the oven, and is there; for when wearing that dress any wish of hers is instantly fulfilled.—(6) Next Sunday she wears the middling dress, and on the way home lets her golden shoe drop, and the young man gets it and keeps it. [Third Sunday forgotten.]—(7) He seeks everywhere for someone whom the shoe will fit. At last he comes to a little hill whence issues agreeable smell of cooking; he sinks down and comes to Kraake Lange. Neither she nor her daughter can get the shoe on, but it fits heroine.—(8) The young man is heroine's brother, and he serves the king, whom he tells of sister's great beauty. King wants to see her, and brother is sent to fetch her.

[The tale passes into that of "Buskebrud", Asbjörnsen, No. LV (Dasent's "Bushy Bride"), about the girl who is thrown from the ship into the sea by stepmother and stepsister, and comes thrice to the king's castle in the form of a duck.]

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111 G. STIER, *Ungarische Sagen und Märchen*, aus der Erdélyischen Sammlung übersetzt. Berlin, 1850. No. V, pp. 34-45.

"DIE DREI KÖNIGSTÖCHTER."

(1) King has three daughters, but is too poor to keep them. Their stepmother persuades him to take them into forest and lose them in the darkness. Youngest daughter overhears this, and, whilst king and queen sleep, gets up to seek advice of godmother, who is a witch. A little magic steed is waiting at door for her, and carries her to witch, who gives her a ball of thread, which she is to unwind as she goes through forest, so as to be able to retrace her steps. But this is given only on condition that heroine does not rescue her two wicked sisters. Next day stepmother takes daughters into forest to gather faggots, and then bids them rest under tree. They fall asleep, and she runs off and leaves them. Elder daughters begin weeping on awakening, but heroine knows way home. She will not take sisters with her, but they praise and flatter her till at length she consents. Father is pleased to see them again, but stepmother's joy is feigned.—(2) In the night she tells king that she means to lead them still further into the forest, and desert them. Heroine overhears, and goes as before to witch, who scolds her for having brought sisters back, and, with the same injunction, gives her this time a little sack of ashes, with which she must strew the path as they go. All happens as before, and again heroine is persuaded to bring sisters home with her.—(3) She again overhears parents' talk, and is now ashamed to go to witch, whom she has twice disobeyed, and thinks to be able to help herself this time. So she takes a sack of grain to make a trail, and is willing to lead sisters home, only she finds, to her dismay, that birds have eaten every single grain. The three girls wander hither and thither all day, and at last come to a well, and quench their thirst.—(4) They find an acorn under an oak where they rest, plant it in the ground, and carry water in their mouths from well to water it. Next day it has grown as high as a tower, and heroine ascends it to spy for some human abode in the neighbourhood. But she sees nothing, and they weep. Next morning the tree is twice as high, but still heroine can espy nothing from its top. On the third day it is higher still, and heroine sees a little lighted window in the far distance, and leads sisters to it.—(5) They now begin to ill-treat her, take away the bundle of clothes which she had thought to bring from home. They beat her, and tell her she must say they are the daughters of a rich king, and she is their servant. They wander thus for three days, till they reach a magnificent palace. They enter full of hope, and are alarmed to see a giantess looking down from the tower, with an eye like a plate in the middle of her forehead, and a row of teeth a span long. "Good day, children," roars the giantess; "you will make a prime roast." They are terrified; but heroine speaks flatteringly to her, and says they will make her a lovely dress, if she will let them alone.—(6) Giantess shuts them up in a cupboard, so that husband shall not see them. He is much bigger than his wife, and comes in,

sniffing about, and threatening to eat her, if she gives him nothing else. Girls are brought out, but they plead for mercy, promising to cook a dainty dish for giant. They are spared, because giant thinks he will eat them all to himself when wife is not by, and wife has the same idea. Girls begin baking and cooking. The elder girls knead dough, whilst heroine heats an enormous oven. After awhile she calls giant, and, having put a lump of fat in oven, tells him to lick it and see if it is hot enough, for then the oven would be heated sufficiently. Scarcely has the giant put his head inside oven than heroine pushes him in, and he is burnt to death.—(7) Giantess is in a great rage, and would devour heroine, only she persuades her to let her dress her first. So heroine crawls on to giantess's head to comb her hair, but, instead of this, she hits her on the head with an iron hammer, and she falls dead. The girls drag the corpse out with twenty-four pair of oxen, and are sole possessors of the castle.—(8) The following Sunday elder sisters go to dance in the town. Heroine, who is left at home as servant, searches again and again through all the rooms of the castle. She catches sight of something shining in chimney, throws a stone at it, and gold key falls into her hand. She tries it in all doors and cupboards. At last she opens little cupboard, which is full of lovely clothes, as though made for her. She dons a silver dress, finds a magic steed waiting outside, and goes to dance. She is the beauty of the ball, quite eclipsing her sisters. Suddenly she disappears, and when sisters return she has resumed old clothes. They tell how much they were enjoying themselves till some grand lady came and cut them out. Heroine says, "I suppose I was that lady"; and they scold and slap her.—(9) Next Sunday all happens as before: heroine appears in gold dress. On the third Sunday she wears a diamond dress. But this time the young men are determined not to lose sight of her, and follow close when she leaves. She drops a shoe, and dares not wait to pick it up. It comes into the possession of king's son, who treasures it.—(10) After a time he falls ill, and doctors can do nothing. His father is in despair, when a strange physician tells him that marriage is the only cure for his son, who is sick of love. Father bids prince confess his love, and he says he will only wed owner of shoe.—(11) The following Sunday all women are to come and try shoe. Elder sisters present themselves, having, with aid of heroine, chopped their feet to make them smaller. As soon as they have started, heroine puts fellow-shoe in handkerchief, dons finest dress, and rides on magic steed to appointed place. On the way she overtakes sisters, and splashes them all over with mud by riding through puddle. When she arrives, a hundred guns are fired, and all the bells ring. But she will not own her shoe without making trial of it, and puts it on. Then she draws forth its fellow, and is acclaimed queen, with three hundred guns.—(12) She will only accept the honour on condition that her father is restored to his lost kingdom. When this is done, she marries king's son, and sisters return to live with their father.

301 MIJAT STOJANOVIĆ, *Narodne Pripoviedke* (Folk-tales). Zagabria (? Agram), 1879. Pp. 115 ff.

"KĆERKA I PASTORKA" (Daughter and Stepdaughter).

(1) Heroine's widowed father marries a widow, who brings her own daughter with her. Stepmother ill-treats heroine, and one day persuades father to lead her into the forest, where she must spend the day in picking all the strawberries that are to be found, and the night in spinning. Heroine is forced to pass the night in a cottage, to light the fire and cook the *polenta*.—(2) Meanwhile a little mouse (*mišic*) appears to her, and asks heroine for a spoonful of porridge. She promises to give more if only it will stay to keep her company. The little mouse satisfies its hunger, and then hides in a hole.—(3) Presently heroine falls asleep; a bear gets into the cottage, wakes her up, bids her put out the fire, hang a little bell round her neck, and play with him at blindman's buff (*slijepe babe*). Then the mouse, having climbed on to her shoulder, whispers in her ear, bidding her not be frightened, but quickly hang the bell on his neck, and he will willingly play with the bear in her stead. This done, heroine hides in an angle, and the mouse begins the game with the bear, who thinks to be playing with the girl. The bear exerts himself for a long time to no purpose, and, being tired out and vanquished, tells the girl that she plays the game splendidly, and, as she has won, he gives her as a prize a stud (*ergela*) of horses and a cart-load of silver. Then the bear takes himself off to the forest.—(4) Next day wicked stepmother sends her husband into the forest with an empty sack, to see how many strawberries heroine has picked during the day, and how much thread she has spun during the night.—(5) The little house-dog announces, barking, the return of heroine from the forest. "Bow-wow-wow! here comes our daughter home again. By her picking and her spinning she has gained an immense sum of money, a whole stud of handsome steeds as well." Stepmother says dog is lying; that what they hear is not the stamping of the horses and the noise of the carriage, but the rattling in the sack of stepdaughter's dry bones. When stepmother really sees heroine coming she is in a great rage, and next day she sends husband with her own daughter into the forest.—(6) Daughter drives mouse away with the spoon, and when bear comes, is obliged to hang bell round her neck and play with him. The mouse, instead of helping her, exults over her misfortunes. For the bear kills her in an instant.—(7) Next day stepmother sends husband into the forest to fetch back her daughter with her two cart-loads of money and two studs of horses.—(8) But the dog announces, barking, that her husband is returning with the sack on his shoulders full of her daughter's bones. Stepmother will not believe it, and tries to coax the dog to announce happier things. But the animal only repeats the pitiful tidings, and husband meanwhile appears with his gruesome burden, at sight of which mother begins wailing desperately, and next day she dies.—(9) Father lives happily with heroine till she marries a nice young man; and they are ever afterwards prosperous and blessed. And the little dog was pleased, for it was heard not far off, saying, "Bow-wow-wow."

STRAPAROLA, *Le tredici piacevoli notti* del S. Gio Francesco Straparola da Caravaggio. Venice, 1569. Lib. I. Favola IV, pp. 27-33. **200**

(1) Tebaldo, prince of Salerno, promises dying wife only to marry whomsoever a certain ring will fit. After a time the promise becomes known, and ladies come to try ring, which proves either too large or too small, fitting none. —(2) One day, during dinner, Doralice, Tebaldo's daughter, tries mother's ring, and shows father that it fits, whereupon he wishes to marry her.—(3) Heroine goes for advice to old nurse, who hides her in wardrobe which had contained mother's robes and jewels, and which none but she can open from without. She gives heroine supply of certain liquor, a few drops of which will sustain life for a long time.—(4) Father, having missed daughter, cannot bear sight of wardrobe, and has it carried to the piazza. A Genoese merchant buys it, ships it to Britannia, and there sells it to the king Genese, who has it conveyed to his own chamber.—(5) Heroine comes out when alone, sweeps and adorns room, and covers the bed with roses. King makes inquiries about it of his mother, and at length hides in the room, after feigning departure, and thus surprises heroine.—(6) He marries her, and they have two sons.—(7) Tebaldo traces the disposal of wardrobe, having suspected that heroine had been hidden in it. Disguised as a merchant, he reaches Britain, and, showing his wares to his daughter, promises to make her a present if he has permission to sleep one night in her children's room. He spills sleeping draught prepared for him, murders the children, leaving bloody knife in queen's possession, and escapes by the window.—(8) An astrologer is consulted, and pronounces that bloody knife will be found upon the murderer. It is found in queen's keeping, and she is to die.[1] She is buried alive, naked, up to her chin, and well nourished, so that she may linger long while the worms devour her.—(9) The astrologer, who is Tebaldo in disguise, returns home full of satisfaction, and relates to old nurse all that has happened. Old nurse sets off secretly, reaches Britain, and tells king of Doralice's innocence, and all that had befallen her. Heroine is released from living tomb.—(10) King sends army to Salerno; Tebaldo is brought prisoner to Britain, carried round the town in a chariot drawn by four horses, then torn into four quarters with red-hot pincers. His flesh is thrown to rabid dogs.

OTTO SUTERMEISTER, *Kinder- und Hausmärchen aus der Schweiz.* Aarau, 1869. Pp. 110-12. **254**

"ASCHENGRÜBEL."

(1) Heroine's parents die, leaving her nothing but a wonderful scintillating dress and a testament. No one knows whence it came. She wraps the

[1] See note 64.

dress in a cloth, and goes out seeking employment.—(2) At last she is engaged at a grand house to do kitchen and stable work, and is called Aschengrübel. She leaves her dress under a fir-tree.—(3) After a time there is to be music and dancing, and the son of the house is in high spirits. Heroine gets permission to go to the dancing-green, but must on no account dance. She hies to fir-tree, washes at a spring, then dons her wonderful dress. When she ppears on the green, everyone looks at her, and her mistress's son invites her to dance. She will not yield to his entreaties. Presently she runs off, returns dress to fir-tree, and makes her hands and face dirty. A tiny little man comes out from behind tree, greets her kindly, and disappears suddenly.—(4) Son of the house has no more peace till there is another dance. Again heroine gets leave to go if she will not dance. She does as before. Son is delighted to see her, and entreats her to dance. Whilst she hesitates, he tries to snatch a kiss, but she runs off to fir-tree and returns dress. Little man comes forth and greets her still more kindly.—(5) There is a third dance, and all happens as before. Mistress's son seizes heroine by the hand, and will not release her till she promises to marry him. She tells him she is his parents' menial, Aschengrübel. Whosoever she be, he will marry her, and the wedding-day is fixed. Heroine wishes to remain unknown till then; he must promise to keep her name secret. She goes to fir-tree; little man meets her, beaming all over with friendliness.—(6) When, on the wedding morning, she comes for the last time to get her dress from fir-tree, the little man appears full of rapture, and says: "You have a dowry as well." He gives her a book; she opens it, and finds it is parents' testament, which announces that she is heiress to a great estate. She hastens to tell bridegroom, who takes her to his parents. Grand wedding follows.

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112 BENJAMIN THORPE, *Yule-Tide Stories*. Popular Tales and Traditions from the Swedish, Danish, and German. Pp. 112-126. (From the Swedish district of North Småland.)

"THE LITTLE GOLD SHOE."

(1) King and queen had fair daughter; queen died; king married widow with daughter, but was unhappy.—(2) He died. Stepmother and stepsister, jealous of daughter's beauty, made her kitchen drudge, calling her "Cinder-Girl".—(3) Foreign prince came wooing, whereat stepmother made her daughter smart to ride in gilded coach to church, and bade Cinder-Girl stay to sweep and cook. Stepsister showed her fine dress, and was angry when Cinder-Girl said she also might go to church, and stepmother scattered peas, bidding her pick them all up.—(4) Cinder-Girl went to spring for water, and dropped a tear therein, when pike arose and asked why she cried. He told her, she would find in oak some fine clothes and a palfrey whereon to ride to church. She was to sit between stepmother and daughter, but to say nothing, and hurry home before them to change clothes.—(5) All this she did, and her silver dress cast brightness around, so that the prince was smitten and followed

her when she left; but she reached home and donned her old clothes.—(6) Stepmother and daughter were furious at the coming of the stranger to church, and were all bustle to look finer than ever next Sunday.—(7) Then all happened as before, save that Cinder-Girl had to pick up a scattered bushel of groats, and that she went to church in a habit of purest gold.—(8) So it was upon the third Sunday, when she had to gather up a spilt bushel of meal, and appeared at church in garments brilliant with gems, while on her head was a crown of gold.—(9) This time the prince caused tar to be spilt at the church door, and one of her gold shoes stuck in it, but she dared not stay to pick it up; whereon the prince did so. The people followed her so closely that as she reached the oak she could only throw her ragged clothes over the jewelled dress and hurry home, where she feigned to be hard at work.—(10) The prince gave notice through all the realm that only the woman whom the shoe fitted would he wed.—(11) But as none could pass that test, he roamed till he came to the palace, when the stepmother shut up Cinder-Girl in the oven, and vainly strove to force her daughter's foot into the shoe by chopping off her heels and clipping her toes.—(12) As the girl again tried on the shoe a bird sang:

"Chop heel and clip toe!
In the oven is she whom fits the gold shoe."

The prince heard this, and the stepmother sought to put him off; but the bird sang a second and a third time, so that the prince had the oven searched, and Cinder-Girl was brought out.—(13) Then the shoe was tried and it was as if it had grown to her foot; and the prince, seeing a gleam of gold on her, snatched off her coarse garment, when she stood in dazzling beauty, and became his queen.—(14) All the guests danced at the wedding, except the stepdaughter whose toes had been cut off by her mother.

Ibid., pp. 126-33. Version from Östergötland. (Printed in J. Arwidsson's *Läse- och Läro-bok för Ungdom.* Stockholm, 1830. Pp. 19-25.) 113

(1) On going to church queen gives stepdaughter morsel of black bread and little milk in cat's saucer; strews bushel of peas on floor for Cinder-Girl to pick up by her return.—(2) Little white ermine comes to weeping heroine, who gives it milk and tells her trouble. Ermine blows on peas, which fly back into measure; takes heroine to oak in forest, where she gets dresses, a palfrey and little pages, and goes to church. [Continuation of story resembles the above.]—(3) On third Sunday Ermine requests heroine to run knife into its heart, in return for its services to her. Heroine stabs it reluctantly.—(4) Three drops of blood fall, from which springs comely prince, who instantly vanishes.

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114 Variant from Gottland.

"KRÅK-PELS."

(1) Stepdaughter must wear cloak of crow's feathers, because she is so much more beautiful than crone's own daughter. Hence she is called Kråk-Pels, *i.e.*, Crow-Cloak.—(2) Little old man, with whom she shares breakfast, aids her. He takes her to forest, and by blowing a pipe procures her dresses like stars, like the moon, like the sun.—(3) She goes thrice to church without being recognised. —(4) When prince's messenger comes to crone's dwelling to try gold shoe, Kräk-Pels is frightened, and hides in oven. Bird in tree betrays her.—(5) She marries king's son, and shows kindness to stepmother.

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115 Variant from South Småland.

"ASKE-PJESKE."

(1) Heroine, called "Aske-Pjeske", is left at home to prepare peas whilst stepmother and stepsister go to church to meet foreign prince.—(2) She weeps; bird pecks at casement and sings:

"Little maiden, go to church;
I will clean thy peas;
I will sweep and clear, and do all things,
Believe me."

—(3) Eagle flies past and drops splendid dress, in which she goes to church. Prince throws white silk glove into her lap.—(4) Next Sunday he throws second glove, and on third Sunday a gold apple.—(5) When prince and his attendants come to try gold shoe, crone shuts stepdaughter in stable and cuts off own daughter's heels and toes. Prince will not believe she is right girl. Crone produces silk gloves and gold apple; but bird pecks at casement and sings:

"They cut off her heel, they cut off her toe;
In the stable is she whom fits the gold shoe."

—(6) Prince marries Aske-Pjeske.

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116 Second Variant from South Småland.

Prince drives off with false bride. Bird on tree by bridge sings:

"Chop heel, chop toe,
At home sits the damsel in the bath-room and weeps,
She whom fits the golden shoe."

Third Variant from South Småland. 117

"Fröken Skinn-pels rör i Askan."

[Introduction borrowed from the story of "De tre Under-sko-garne", *i.e.*, the Three Wonderful Forests.]—(1) Stepmother sends heroine to tend cattle, giving her only a morsel of oatmeal bread.—(2) She weeps under tree; huge white bear asks why; promises help if she will be true to him; gives her pipe of gold on which to blow whenever she would speak with him.—(3) Stepmother and step-daughter, hearing of heroine's benefactor, lay snares to entrap bear. Heroine goes to oak in forest, blows pipe, and warns bear. She escapes on bear's back, promising to obey him. They come to silver forest; heroine disobeys, and plucks silver leaf; wild beasts, lions, tigers, pursue bear. He comes out of forest half-dead with fear. Same thing happens in gold forest and in diamond forest.—(4) They reach a spring. Bear says they must part; one must descend into fountain. Heroine is willing to go, but bear gives her knife, bids her slay him and throw carcase into fountain, then clothe herself in skin, and take service at king's palace.—(5) She gets employment in kitchen, and sits in chimney-corner raking the cinders. People are struck with her garb and manner, and call her "Fröken Skinnpels rör-i-askan" (Miss Skin-cloak rakes-in-the-ashes).—(6) King, queen, young prince, and court go to church; master-cook wants to go too, and asks Fröken Skinnpels to prepare dinner. She blows golden pipe, and says, "Up, my little *Pysslings*,[1] prepare dainty dinner for royal table." Swarm of little *Pysslings* obey; then she asks them for silver dress, goes to church, and sits between queen and princess.—(7) Prince falls in love with her.

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[1] In forests and wildernesses the spirits of little children that have been murdered are said to wander about wailing within an assigned space, as long as their lives would have lasted on earth, if they had been permitted to live. As a terror for unnatural mothers that kill their offspring, their sad cry is said to be, "Mamma! mamma!" When travellers by night pass such places these beings will hang on to the vehicle, when the liveliest horses will toil as if they were dragging millstones, will sweat, and at length be unable to proceed further. The peasant then knows that a ghost, or Pyssling, has attached itself to the vehicle. If he goes to the horse's head, lifts the head-stall, and looks through it towards the carriage, he will see the little pitiable being, but will get a smart blow on the ear, or fall sick. This is called "ghost-pressed" (*gastkramad*). (Thorpe, *Northern Antiquities*, ii, 94-95.)

118 Variant from Upland.

"KRÅKNABBA-PELSEN."

(Introduction composed of originally unconnected fragments.)

(1) Stepdaughter sent without food to tend cattle in forest.—(2) Black ox says, "Shake my ear, and hold thy apron under." She gets delicate food. Stepmother treats her more cruelly still.—(3) Sends her one day to fetch axe left out in rain. Heroine finds three doves sitting on haft of axe, caresses them, and gives them food. In return for this first dove says gold ring shall fall from her mouth every time she speaks; second says she shall grow fairer and fairer; third dove says she shall marry a king.—(4) Stepmother sends own daughter for axe. She curses doves and drives them away. They wish that a frog may spring from her mouth when she speaks; that she may grow fouler every day; that her nose may grow longer and longer. So it happens. Her nose is like a crow's nib, and so long that she cannot open a door; she hangs cloak over it.—(5) Black ox counsels heroine to take stepsister's crow's-nib cloak and to travel away with ox, who gives her piece of tree, a bottle, and a stone to be thrown behind one at a time, when in need.—(6) Troll-wife pursues them; heroine casts piece of wood behind, and a forest springs up. Crone returns for axe, and hews down forest. Heroine throws bottle; a lake appears; crone fetches horn and drinks up lake. Heroine casts stone, and lofty mountain rises; crone fetches pickaxe, and picks and hacks till mountain falls in and buries her.—(7) Heroine is employed as stair-sweeper at palace, rides three Sundays on ox, and magnificently clad, to church.—(8) Third time prince watches at door and gets her shoe.—(9) Shoe test at palace follows. None can wear it. Bird sings:

> "In the chimney sits the damsel whom the shoe fits;
> In the chimney sits the damsel whom the shoe fits."

—(10) Prince finds Kråknabba-Pelsen in kitchen, and marries her.—(11) On wedding-day she visits black ox in meadow, and at his request divides him with sword into three pieces. An enchanted prince starts up.

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119 Variant from Upland.

'KRÅKSKINNS-MAJA."

(1) Wicked queen has two daughters and a stepdaughter.—(2) Neighbouring king invites girls to palace, for his son would choose a wife. Stepsisters, jealous of heroine's beauty, give her sleeping-draught, and start off without her. When she wakes she runs after them.—(3) Driving in splendid chariot, stepsisters see little apple roll out of field. Apple cries, "Oh, I am freezing!" They order driver to lash it with whip. Apple rolls on and meets heroine, who warms it in her bosom. Same thing happens with pear and plum, which

stepsisters lash with whip, and heroine warms in bosom. Stepsisters are received at palace; heroine takes shelter in wayside hut.—(4) She dons an old cloak of crow-skins, puts a veil over face, and gets employment in palace kitchen, where she is nicknamed "Kråkskinns-Maja".—(5) On Sunday all go to church. Heroine gets dress of pure silver from apple; says:

"Light before me,
Darkness after me.
And may no one know whither I go."

Sits in church between stepsisters. Prince falls in love with her.—(6) Second Sunday she gets dress of pure gold from pear, and third Sunday dress of precious stones from plum.—(7) Prince runs after her as she leaves church, and she loses one gold shoe. Prince will wed whomsoever it fits. All girls of high or low degree must go to palace; they sit behind curtain, and in turn hold forth a foot. Shoe is too small for all except heroine.—(8) Prince puts aside curtain, and finds princess in dress of precious stones. He marries her.

Ibid., pp. 236-44. From Hylten-Cavallius and Stephens, *Svenska Folk-Sagor och Äfventyr.* (Story from South Småland.) 302

"THE PRINCESS IN THE CAVERN."

(1) Heroine, a princess, is betrothed to prince. War breaks out, and king has cavern excavated in the depths of a forest, and shuts heroine up in it, with provisions, and a maid, a dog, and a cock. Heroine takes leave of her betrothed, who is to accompany king to battle, and makes him promise to wed no one who cannot wash stains from certain handkerchief, and finish weaving her gold web.—(2) King is killed in battle, and the enemy devastate his land, burning royal palace. Prince returns to his own country; seeks in vain for heroine.—(3) For seven years she lives with her maid in cavern, doing gold embroidery, and expecting king's return. Then, provisions being exhausted, they kill the cock, and no longer can note flight of days. Servant dies of grief. Heroine scrapes a hole with knife in cavern roof, and, after three days, gets out.—(4) She dons servant's clothes, and sets out with dog. After long wandering, she comes upon aged charcoal-burner, and promises to help him work in return for food. From him she learns king's death.—(5) When old man can give her no more work, he advises her to seek service at king's palace. She sets forth, and comes to impassable sheet of water, and sits down at its marge and weeps. Wolf runs out of forest, and says:

"Give me thy hound,
Then shalt thou cross over wave and ground."

Wolf devours dog, then says:

"On my back set thee,
The waves shall not wet thee,"

and lands her on opposite shore, where stands royal palace of which her betrothed is master, having succeeded his father as king.—(6) He has been urged to choose a queen, and having, after seven years' vain search for heroine, concluded she must be dead, has issued proclamation that she should be queen who could finish princess's gold web and wash stains from kerchief. No one has been skilful enough to fulfil conditions. A young lady of rank has just come to try, and to her heroine applies for employment, calling herself Åsa. She is engaged as waiting-maid. Young lady is unable to complete web.—(7) One day, during her absence, heroine weaves a long piece, and acknowledges to mistress that she has done it. She is accordingly made to finish web; but whenever king enters there is no one at the loom. Handkerchief has now to be washed. Young lady cannot remove stains; heroine washes it for her. King inquires why young lady is never washing when he is present, and she makes excuse: "I cannot wash linen while I must have red gold rings on my fingers." Preparations are made for wedding.—(8) Bride falls ill on wedding morning, and makes heroine don bridal dress, and red gold rings and red gold crown, and ride to church in her stead. They come to bridge of which it is foretold that it will break down if crossed by a bride not of royal lineage. So princess says:

"Stand firm, thou bridge wide!
Two noble king's children over thee ride."

Prince asks what she says, and she pretends she is talking to Åsa, her waiting-maid. They reach spot where had stood the palace of heroine's father. She says:

"Here only thorns and thistles grow,
Where whilom gold was wont to glow.
Here litter now the neat and swine,
Where once I served both mead and wine."

Same inquiry from prince, same answer. They come to lime-tree, and heroine says:

"Here art thou still, thou aged tree!
Beneath thy shade my love once pledged his faith to me."

Same question, same answer. Presently she notices pair of doves flying, and says:

"Here with thy mate thou shap'st thy flight,
While I my true love lose to-night."

Same question and answer. They come to the cavern in the gloomy forest. Prince bids heroine tell him some story as they ride. She sighs, and says:

"Seven tedious years in the dark cave I pined,
Stories and riddles there passed from my mind.
Much ill, too, befell me,
I've helped to burn coal;
Much ill have I suffered;
On a wolf I have ridden.

To-day as a bride I go
In my mistress's stead."

Same question and answer. They reach the church, and heroine says:

"Here *Mary* was I named, the *Rose and Star*,
Now I am *Åsa* called, my waiting-maid."

Procession enters church in great state, the musicians walking before. The bridal mass having been read, and the king having exchanged rings with bride, he clasps round her waist a silver girdle,[1] which none but he can unlock.—(9) Returning to palace, heroine exchanges clothes with mistress. In the evening king asks bride all the things she had said in the morning on way to church, and each time she pretends she has forgotten, and must ask Åsa, her waiting-maid. But when he presently asks what she has done with the girdle, she knows naught of it, and pretends she has given it to waiting-maid. Heroine is sent for, and appears wearing girdle, which only prince can unfasten. Bride, seeing her falsehood exposed, leaves the palace in anger.—(10) King recognises heroine, hears all that has befallen her, and marries her mid great rejoicings.

[*Note.*—Thorpe cites two slightly different versions of the above story, also from South Småland, in the first of which it is a bear that carries heroine over the water, on condition that she does not "name his name". In the church prince gives the bride a pair of gloves and a gold apple. In the second version heroine is shut up in a mountain by wicked stepmother, and released by a wolf.]

Ibid., pp. 375-80. (From the Danish.) **303**

"THE GIRL CLAD IN MOUSE-SKIN."

(1) Nobleman had daughter; during war he hid her and dog inside mound; she was not to leave unless he came not for seven years. She spun and wove for well-nigh that time, till food nearly gone; she began to dig way out. She and dog lived on mice, of whose skins she made cloak to cover gold dress.—(2) At last she left mound; wandered to cottage; was told that owner of manor-house was killed in war, leaving girl, of whom no trace could be found. (3) Weeping, she went to manor-house where father had lived; asked for work. She was given menial place, all busy there over wedding of young lord, now owner.—(4) Day before wedding, bride told her she was marrying against her will; asked her to wear bridal-dress and be wedded in her stead, so that bride might wed man she loved. Girl agreed, when bride dressed; sent for her, and they exchanged clothes.—(5) On way to church girl sighed as mound passed; wept at sight of parents' portraits in church. Then, wedding over, she hurried to bride's chamber; changed dresses, but kept ring on finger.—(6) At wedding-ball bridegroom missed ring from bride's finger;

[1] See note 65.

she made excuse; ran to girl, who would agree only to stretch forth hand in dark. But bridegroom dragged her into ball-room, and saw she was girl in mouse-skin dress. Then she threw dress off; stood in gold attire lovely to look on; told her story.—(7) Then bridegroom owned her as his true bride, and she gave lands and money to the other, who married her true love.

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120 TURIAULT, *Étude sur le langage Créole de la Martinique* (published in *Bulletin de la Société Académique de Brest*, Second Series. Vol. iii, pp. 99-101.) In Créole *patois*.

"CENDRILLON."

(1) Heroine ill-treated by stepmother, who makes her do menial work and sit in chimney-corner, wherefore she is called "Cendrillon".—(2) Sisters go to a ball, and she must dress them. Left alone, she weeps, and a fairy appears to comfort her, and by means of various transformations provides carriage and servants to take her to ball. She touches Cendrillon with her wand, and her rags turn to gorgeous clothes and shoes. Prince dances with her all the evening, and she leaves at midnight. No one has seen her pass.—(3) Prince sends servants to track her. She drops a shoe in her flight.—(4) Prince will wed the owner. All the princesses and grand ladies try shoe in vain. Cendrillon wants to try also, and is laughed at. But shoe fits her, and fairy appears, strikes her with wand, and she is clad as at the ball.—(5) Prince marries her.

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121 J. TVEDT, *Hornbäk, Hjemmet og Skolen*, Ugeblad for Börn og Ungdom, 1873. No. XXXII, p. 273. ("Said to have been communicated by narrator's grandfather; apparently retold from Asbjörnsen's tale in *Nor.* No. 1."—*Moltke Moe.*)

(1) Man and woman have son and daughter. They are too poor to get a skirt for daughter, and at last hollow out an oak-tree log as a petticoat for her. Parents die, leaving only a cat and a dog for the children. Boy takes the dog; girl takes the cat.

[Story proceeds like No. 11, "Kari Træstak".]

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201 VERNALEKEN, F. TH., *Oesterreichische Kinder- und Hausmärchen, etc.* Wien, 1864. (= *In the Land of Marvels*, p. 182.)

"BESOM-CAST, BRUSH-CAST, COMB-CAST."

(1) Count Rudolf's wife, who has gold cross on brow, dies when daughter, who has same sign, is twenty. Count goes in search of a second wife, telling daughter that if within year and a day he finds no one with cross on brow, he

shall marry her.—(2) Count departs, and Adelaide confides plan of escape to devoted servant. Sends carriages away during night laden with jewels and dresses, and sets out with Gotthold and other servants. They reach city and hire a house. Adelaide wishes to earn her living; Gotthold finds her situation as kitchen-maid to Prince Adolf, telling head-cook, in whom he recognises old friend, that she is his niece. Adelaide paints neck, face, and hands, brown, hides hair and gold cross under cap, and puts on old, torn clothes. Has small room allotted her.—(3) Prince gives ball. That morning, whilst Adelaide is sweeping stairs, prince overturns sweepings, and, in anger at having boots made dusty, throws besom at Adelaide.—(4) In evening she begs leave of cook to assist at ball; obtains permission, provided she returns early, and gives part of what she receives to cook. Adelaide goes to Gotthold's dwelling, dresses herself splendidly, and drives to prince's in fine coach. Prince dances with her all evening, and asks her name and abode. "Adelaide, from Besom-Cast," she says. Returns to kitchen at midnight, having resumed disguise, and gives cook three gold pieces.—(5) Prince cannot find Besom-Cast on map; wishing to learn more of beautiful lady, gives second ball. That morning Adelaide, whilst brushing clothes, drops brush on prince's foot. He throws brush at her head.—(6) Adelaide goes again to ball; prince says he cannot find Besom-Cast, and she declares she said Brush-Cast. Returns at midnight, and gives gold ring to cook.—(7) Prince cannot find Brush-Cast; gives a third ball. Vexed that beautiful lady does not appear, prince goes downstairs; Adelaide is combing her hair as he passes, and drops comb, which he picks up and throws at her.—(8) She then dresses and enters ball-room. Tells prince, who cannot find Brush-Cast, that she said Comb-Cast. Before she leaves, prince, unnoticed, slips ring on her finger.—(9) Next morning prince is ill, and orders broth. Adelaide begs leave to make it, and puts in prince's ring. Prince finds it, asks who made broth, and sends for kitchen-maid. She appears dressed as at ball, and is recognised by prince.—(10) They are married. Father of Adelaide returns home and hears of it.

ISAIA VISENTINI, *Fiabe Mantovane.* Torino, Roma, 1879. Pp. 269
177-81. No. XXXVIII. (*Canti e Racconti del Popolo Italiano*, pubblicati per cura di Domenico Comparetti ed Allesandro d'Ancona, vol. vii.)

"THE BEAR."

(1) King has an only daughter whom he loves very much, but will never allow to go out, so that she is like a prisoner.—(2) Daughter is discontented, and complains to nurse, who is a witch, and who says to her that her father will be certain to grant any wish except letting her out. "Ask him for a wooden cave and a bear-skin. Then come to me, and with my magic wand I will make cave convey you whither you will; and the bear-skin will so disguise you that you will not be recognised."—(3) Heroine does as bidden, and at a touch from the witch's wand cave goes in every direction, according to heroine's wish. In this way she reaches a forest and hides herself amongst

some bushes.—(4) Prince comes hunting, sees the bear, and sets his hounds on it. Heroine, alarmed, cries out to him to call hounds off. Prince is astonished, and offers to take her to his house. She accepts willingly. The cave moves, and the prince's mother is surprised to see bear, who attends to the house affairs better than any servant.—(5) Carnival-time arrives. Prince says to his mother at table that he will go that night to the ball. Bear, under the table, says, "Let me go too"; prince, enraged, gives it a kick, and drives it away. Prince departs, and bear begs queen to allow her to watch ball, promising she will hide herself so as not to be seen. Queen consents. Bear runs to cave, tears off skin, and, by means of wand which witch has given her, procures a dress like the moon, and a carriage and pair. Everyone at the ball admires her, and prince dances with her. She hurries away and doffs finery. Prince follows on horseback, hoping to track her, but a dense mist rises and hides her from view. He tells mother about lovely stranger, and bear overhears and laughs.—(6) Next day heroine appears at ball in dress like the sun. Prince dances with her, but cannot get a word out of her. He tries to follow, but loses sight of her on account of a sudden deluge of rain. Prince returns, and bear overhears his talk to mother.—(7) Third night heroine goes to ball in dress like the stars. Prince dances with her, and puts ring on her finger. Heroine gets home in a twinkling, but a furious wind impedes prince. He tells mother that he despairs of finding his love again; bear listens and smiles. —(8) He falls ill, and asks to have soup made for him, and says, "Mind that bear has nothing to do with it; each time I speak of my love it laughs, and makes fun of me, and I cannot stand it."—(9) Bear brings the soup, having put ring in the bowl. Prince recognises ring; bids bear take off skin, and then sees the unknown beauty, still wearing dress like the stars.—(10) He presents her to his mother, and there is a grand wedding.

(I was there under the table. No one spoke to me. I ate plenty, though.)

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122 *Ibid.* Story No. XLV. Pp. 202-205.

"La Cenerentola."

(1) There are three sisters, the youngest of whom is hated by the others because of her great beauty. They call her "Cenerentola", and make her do all the menial work. One day they buy some fine fish for themselves, and amongst them a tiny little tench for heroine. They order her to cook fish for their supper, telling her they are then going to a ball, and she must remain at home.—(2) Heroine puts on her apron to wash dishes, when the little tench leaps out of basket into sink-hole. She puts it back, saying, "Poor me! what a supper!" She cooks fish and serves it to sisters, who go in splendour to the ball. Heroine, left alone, begins to weep, when she hears noise in sink. She goes to see what it is, and finds tench coming out of the hole, and is about to catch it, when all of a sudden she sees it no more, but in its place a lovely lady, who says she knows sisters ill-treat heroine, because jealous of her beauty, but the time will come when they will bite their fingers

in their rage.—(3) She then learns that heroine would like to go to ball, and striking sink with her wand, causes to appear a magnificent dress of flame-colour trimmed with gold and silver. Heroine dons this, and finds a carriage waiting in the street to take her to ball. Prince falls in love with her beauty. When she leaves he keeps her in sight, and follows her for some time. She is frightened, and commends herself to her protectress, who, without showing herself, whispers in her ear, "Throw away the golden flower-bud, and the prince will follow no more." Heroine obeys, and whilst the prince is picking up the flower-bud the carriage gets out of sight. Heroine dons usual clothes on her return, and sisters, to make her jealous, tell her of beautiful lady at ball. Heroine says, "That was I." "What are you muttering, stupid?" "Oh, nothing. I was talking to the cat."—(4) Next day sisters go again to the ball. Heroine is feeling sad, when she hears noise in the water again, and turning, sees her benefactress, who gives her dress like the sun, bidding her return from ball at midnight, and if anyone follows, throw purse of money out of carriage. Heroine goes to ball as before; prince is still more entranced; she leaves a little before midnight. Prince has ordered servants to follow and find out where she lives. Heroine scatters money, and vanishes whilst they are picking it up. Again sisters tell of lovely stranger, and heroine says it was herself, and gets same reproof.—(5) Third night heroine goes as before to ball, wearing this time dress like the moon, and shoes spangled with jewels, the like of which had never before been seen. She is told to throw one of these shoes from carriage if she is followed again. King has told servants that ill will betide them if they fail to follow her. But they lose sight of her in picking up shoe, which they take to the prince, who determines to go from house to house to find owner.—(6) In this way he comes at last to house of the three sisters. Elder sisters try the shoe in vain. Prince asks if they have not a sister. They say yes, but she is dirty and ugly, and certainly could never wear a shoe only fit for a queen. Prince has her called, and she appears dressed as at last ball, and wearing one shoe.—(7) Prince recognises her, and takes her for his queen. Sisters bite their fingers with rage, as foretold.

Volkskunde, Tijdschrift voor Nederlandsche Folk-lore onder Redactie van Pol de Mont en Aug. Gittée (Antwerp, 1889), ii, 201. (From "Land van Waas" Vlaamsch België.) 255

"ASCHEKLADDEKEN" (The Little Cinderella.)

(1) Heroine is ill-treated, while her sister is indulged and allowed to go to balls beautifully dressed. Aschekladdeken's daily duty is to polish the hearth, and, as soon as she has finished, her sister always comes and makes it dirty.—(2) Once, when things have gone harder than usual, heroine cries bitterly, and an old woman comes along and asks what is the matter. Heroine tells how unhappy she is, and how her sister gets everything. Old woman bids her go to-morrow night to the hollow tree, knock at it, and she will get a splendid dress and a carriage in which to go to the ball.—(3) Heroine does so, and

is the beauty of the ball. Returning to the trunk, her dress and carriage disappear.—(4) All happens the same the next evening, but she loses one of her golden shoes, and it is found by her sister, who cuts off her toes so as to get it on.—(5) But she is so ill from this that she cannot go to the ball on the third evening. Heroine goes, having got her slipper, and all the guests imagine her to be a rich lady. When she gets home everybody is still up, because her sister is so ill.—(6) Heroine is supposed to be a witch, and is thrust back into the hearth. If she has not crept out, she must be there still!

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123 *Ibid.*, ii, 203. (By Mr. A. de Cock, of Denderleeuw.)

"VAN DEN KONING EN VAN JENNE, ZIJN ZOET LIEFKEN"
(A Tale of the King and of Jenne his Sweet Love).

(1) Woman has three daughters—Bet, Griet, and Jenne. Youngest is ill-treated, and made to do all the dirty work, and is therefore called "Skoddeken-Vuil" (Little Dirty-Slut).—(2) It is always fine when heroine takes sheep to pasture, always wet when Bet takes them. One day Bet declines her white wheaten bread and butter; heroine asks to have it, and gives old man a piece. In reward he draws a sheep, and tells heroine to knock at it when she wants food.—(3) Next day Griet wants to take sheep to pasture. Again there is dreadful storm. Jenne is therefore sent, and is given a scrap of bread-and-butter. She goes off delighted, meets old man, and gives him some. He draws a tree (*populus alba*); when heroine knocks at it she shall have a dress like a queen's and a carriage-and-eight.—(4) There is a ball in king's palace. Mother and sisters buy beautiful dresses. Heroine is abused for asking to go, and must first polish heap of old iron. She sets to work, and there come to help her as many angels as there are bits of iron. She knocks at poplar; beautifully clad, she drives to palace, and dances all night with the king. Afterwards she returns everything to poplar, and asks mother who was fairest at the ball. Mother tells of stranger who came unexpectedly.—(5) All happens the same at second ball. Heroine is allowed to go after picking up every grain of a large heap of wheat. As many angels as there are grains come to help. When she is leaving ball king takes one of her shoes. "Never mind!" says Jenne; "where one shoe was made, two can be." King asks whence she comes. "From the land where girls are not sought." He does not understand. She drives home and asks mother same question as before.—(6) After a time king comes and says to mother, "You have three daughters?" "No, only two." "Fetch them, then; for whoever can wear this shoe must be queen." Bet cuts her heel and puts on shoe. King goes off with her in carriage; but, as they pass poplar, bird sings, "Alas! Sir King, it is not your sweet love little Jenne!" King says, "Is it not?" Bird repeats, and king throws Bet into ditch.—(7) He returns for Griet, who cuts off her toes. Bird denounces her in same words, and she is likewise thrown into ditch.—(8) King bids mother confess on pain of death whether she has a third daughter. Mother admits she has, but says she is too dirty to appear.

King insists ; heroine is called, shoe fits her, king kisses her, and leads her to carriage. As they pass poplar, bird sings, "Hail, Sir King! This is your sweet love, little Jenne!" Heroine knocks at tree and gets a sky-coloured velvet dress, a carriage, and eight prancing horses. They drive away, and if they have not stopped, are still driving.

Ibid., ii, 208. 224

"VUILVELLEKEN" (Little Dirty-Skin).

(1) King has three daughters whom he loves exceedingly. Before journeying afar, he asks each how much she likes him, and what therefore she would like him to bring her. The first, loving him like gold, chooses a golden spinning-wheel ; the second, loving him like silver, a silver gown ; the third, loving him like salt, a lump of salt.—(2) The king is furious with the youngest, and turns her out, for she shall no more be called his child.—(3) Heroine comes to Antwerp, where an old wife meets her and says, "I know you seek employment. Go, therefore, to Lange State, and offer your services at No. 18, Anna Street, where they want a maid." Then she puts a box into heroine's hand, saying, "When you want to enjoy yourself, put this box into the hollow tree that stands on the fortification-wall, and say, 'Clothe me, lovely robes ! away, dirty rags !' and you shall be clad like a princess."—(4) Heroine gets the place, but has to do all manner of dirty work, and whenever she fails her mistress strikes her over the hands with a flat piece of wood, saying, "We are here in the land of Cadzand (or Pashant), where they smite the palm of the hand with a wooden stick till the blood gushes out!" Heroine gets as black as a moor over her dirty work, and is always called Vuilvelleken or Vellekenvuil.—(5) A prince arrives and gives a ball, which the mistress and her two daughters attend. Heroine goes to the hollow tree and puts in her box. Immediately she is clad in a most beautiful dress, but a voice says :

"At twelve o'clock, when hoots the owl,
Your beautiful clothes will be ugly and foul."

She goes to the ball. The prince cannot keep her when the clock nears twelve, so he asks whence she comes. "I come from the land of Cadzand, where they smite the palm of the hand with a wooden stick till the blood gushes out." But she is further delayed, and only rushes from the room as the clock is striking, and she loses her shoe, which is found by the prince.—(6) The next day, whilst Vuilvelleken is scouring and polishing, the prince's messenger comes walking along the street holding up a little shoe, and crying, "Whoever can wear this shoe, may have the prince, my master, for her husband ! Whoever can wear this shoe, let her put it on !" "All right," says Vuilvelleken, "let me try ; perhaps it may fit my foot !" The mistress and her daughters burst out laughing.—(7) Nevertheless, Vuilvelleken puts on the shoe and marries the prince, and her father is invited to the wedding, and forgives her everything.

[*Note.*—A variant is given (on p. 211, *ibid.*) in which the stepdaughter is called "Asschepoester". An old wife befriends her, makes her fetch mouse-trap from the loft, and changes it into a carriage. Two mice she changes to horses, and two lucifer-matches to footmen. Then she breathes on A.'s clothes, and A. stands arrayed in velvet and silk, with crystal shoes on her feet.]

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225 *Ibid.*, ii, 267.

"ZOO GERÊN AS ZOUT" (As much as Salt).

(1) King asks his three daughters how glad they are to see him. Eldest answers, "As glad as to see the sun"; second says, "I like you as the light of my eyes"; and king is satisfied. But youngest daughter says, "I like you as much as salt," and king says she should be ashamed of herself for not liking him better than salt, which is nearly valueless.—(2) He is very angry, and drives her from home.—(3) Sometime afterwards, when a great festival is being held at Court, heroine comes disguised as a page, greets the cook, who had known and loved her from a child, makes herself known, and begs that cook will put no salt in any of the dishes, that her father may be made to realise its value.—(4) Consequently all the dishes—soup, meat, venison—are so unappetising that king sends for cook, who comes in trembling. But page steps in front of her and says, "It was by my order, O king, that cook put no salt in the dishes." "And who are you?" says king. "Your youngest daughter, who loved you like salt; like salt, which you cannot do without, and the value of which you did not know till now." King acknowledges his injustice, and pardons heroine.

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124 VID VULETIĆ-VUKASOVIĆ. Unpublished story from Spalatro, Dalmatia, contributed by. (Narrated and written down in Italian by Signorina Alodia Riboli.)

"LA CUZZA TZENERE."[1]

(1) Mother and three daughters work for their living in the capital. In year of great scarcity they are unable to earn enough to support them, and at length determine that, as they sit together spinning, the one who drops her spindle three times shall be killed and eaten by the others. Mother drops hers thrice, and elder sisters bid heroine take hatchet and slay her. She refuses to do so, urging that she shall not eat of mother's flesh.—(2) One of the sisters goes for hatchet, and, meanwhile, mother gives heroine a wand, bidding her collect her bones when sisters shall have killed and eaten her, put

[1] A corruption of *cuccia=canile*, dog-kennel, and *cenere*. *Tz* is pronounced like the Slav. *c* or the Ital. soft *z*. See note 66.

them away, and whenever in need or in danger to strike them with wand, and she will obtain anything she requires. Mother is slain, and part of her body is cooked for food. Elder sisters begin to eat, picking the bones, and throwing them under the table, where heroine crouches in order to collect them. After some days the whole body is devoured, and heroine has collected all the bones in a handkerchief and put them under the hearth. She stoops over them continually to guard them, and is therefore nicknamed "Cuzza tzenere". —(3) It is carnival time, and elder sisters are going to ball. They get ready, and, before leaving, give heroine three measures (each of 11.89 litres) of millet to cleanse by their return, or they will beat her. Heroine, at first, begins to weep, but, bethinking her of mother's promise, she strikes with wand the handkerchief containing bones, and hears voice asking what it is she wants. Heroine explains, and sees appear a crowd of birds, which undertake to perform task, while she goes where she will. She washes and combs herself, then uses wand again, and asks for a dress of fine fabric, ornamented with suns. She gets dress and shoes to match, and in the court-yard finds equipage with grandly dressed coachman. She drives to ball; king's son deserts all other girls to dance with her alone. He seeks to know who she is and whence she comes, but she will reveal nothing. Before the ball is over she leaves in her coach, strikes bones with wand to make dress and equipage disappear, dons old gown, and sits by the hearth. Sisters return, ask if she has done task, then tell her of beautiful foreigner. Heroine sighs, and murmurs, "Suppose it was I!" and sisters say, "Get away! you ugly *Cuzza tzenere!*"—(4) Next day, before going to ball, sisters give her four measures of corn to cleanse by their return. Heroine weeps at ill-treatment, and again seeks aid of bones. A crowd of chickens appear to perform task, while she goes to ball in dress ornamented with moons. All marvel at her; king's son dances with her all the time, but tries in vain to discover who she is and whence she comes. He orders his servants to follow when she leaves, and find out about her; but she goes before ball is over, throws handful of gold to detain pursuers, and drives quickly home.—(5) Third day sisters give her thirty pounds of wool to card during their absence. She applies to mother's bones for aid, and task is performed by a crowd of mice, whilst she goes to ball in dress covered with stars. King's son calls aside one of his servants, and bids him tar the door-post of the ball-room, so that when heroine leaves first, as before, one of her shoes at least will remain sticking to it. In this way heroine leaves left shoe behind, then gets into coach, and again throws money to those who would follow. Sisters return, and have same conversation with heroine.—(6) Next morning proclamation is made that king's son will visit every family to try the shoe, promising to wed whomsoever it fits. All the houses are visited, but shoe fits nobody. King's son comes to house of three sisters, but heroine knows nothing of it. Sisters don their best clothes to appear before king's son. Shoe is too narrow for one, too short for the other. He asks if there are not other girls in the house, and, noting their confusion in replying, commands that any girl in the house be brought before him, no matter what she be.—(7) Sisters take some of their own garments to heroine to make her presentable, but she spurns them, saying

she has no need of their rags, having things of her own to dress in. She gets star-dress from mother's bones, and, with only one shoe on, appears before king, who recognises her the instant he sees her, fits the other shoe on her, and takes her to be his bride.

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202 A. WALDAU, *Böhmischses Märchenbuch.* (Translated from the original of Božena Němcová.) Prague, 1860. Pp. 502-18.

"THE PRINCESS WITH THE GOLD STAR ON HER BROW."

(1) Lovely queen, with gold star on brow, dies when heroine is born. King, whose grief is excessive, will not look on child, who is very beautiful, the picture of her mother, and called Lada, because she is so charming. After several years the king is counselled to marry again. But he has promised his deceased wife that he will only marry someone exactly resembling her. He sets out with large retinue, and travels through the world in search of such a one, but can find none with gold star on brow.—(2) On his return, daughter rushes to meet him; he sees the image of his wife with the star on her brow, and he tells his daughter he must marry her.—(3) She is shocked, but treats the matter as a joke, and says, "Yes, she will marry him if he gives her first a dress made of the wings of golden-crested wrens." This is procured for a large sum of gold; then she asks successively for a dress like the sun, and a dress like the sky covered with stars. These are both provided, and huge diamonds take the place of stars. Lada is in despair.—(4) That night her mother appears to her in a dream, makes known who she is, and gives her a white veil woven of mist, which will render her invisible,[1] then bids her provide herself a poor dress, and escape. Heroine wakes her maid early, and bids her procure for her a cloak of mouse-skins that shall cover her from head to foot. In three days the wedding is to take place.—(5) Heroine dons the mouse-skin cloak, makes a bundle of her three dresses, and, with a kerchief and the veil on her head, she wanders forth, till at length she reaches a town where there is a royal palace. She resolves to seek service here. There is a grove hard by with a little stream. Heroine raises a stone, and hides her bundle and veil under it. A fish in the stream sees her, and she says, "Don't you tell anyone, little fish, but guard it well." On the way to the palace she soils her face with ashes, knits her brow, and draws the kerchief down further over it. The servants laugh at her appearance in the mouse-skin cloak, but at length the cook takes compassion on her, and engages her as kitchen-maid on condition that she keeps out of sight of the gentry. They call her "Little Mouse-skins".—(6) King has an only son named Hostivit, whom he would fain see married. Heroine hears him so much belauded that she is glad when he one day passes by the kitchen, and she rushes out to look at him. There is a three days feast to celebrate king's birthday. Heroine begs cook to let her get a glimpse of the guests from some corner or other, and at last obtains

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[1] See note 67.

consent. She runs to the stone, washes in the stream, dons feather-dress, then, with veil over her head, she goes unseen to ball-room. When she takes this off, all wonder at her beauty. Prince dances with her, and asks who she is and whence she comes. She replies, if he cares to see her he had better not know who she is. She leaves at daybreak, promising to come next evening, then returns dress to stone, speaks again to fish, who is looking on, and is back at her place without servants seeing her enter.—(7) Every morning the prince's valet has brought word what prince wishes for breakfast, but this morning he does not care what they give him, he is in such high spirits. Cook says prince must have fallen in love with some princess at the ball, and heroine hears and blushes.—(8) She goes next night to ball in sun-dress, dances with prince, and stays later than before, and everyone is astir when she returns to her work. Cook is angry, and says she shall never go anywhere again, but afterwards relents. Prince's valet says prince will eat nothing, and is as quiet as the grave.—(9) Next night heroine appears at ball in star-dress. Prince's face lights up when he sees her, but they are both too sad to dance, and sit apart talking. Prince wishes to marry her, but she cannot grant his request, though she gives him her ring as pledge of her love, and he gives his in exchange. She tells him that whoever brings his ring to him is a trusty messenger, who will arrange a meeting between them. Then she leaves him sorrowing. Heroine hides betrothal ring in her bosom, and returns with heavy heart to kitchen.—(10) She finds a great commotion there, and asks cause. Cook says, does she not know that prince is sick unto death? Cook does not know which way to turn. A servant rushes in with some remedy, which is to be cooked at once for the prince.—(11) Heroine snatches it from his hand, puts it on the fire, as soon as it is ready pours the healing draught into a jug, and is about to carry it up. Cook says, what does she mean by going to prince in that skin? Heroine says, it is all right, he shall not see her, she will give it to valet. On the way she drops in the ring. When prince finds it he sends for cook, and afterwards for kitchen-maid, who resists, and has to be dragged in. She bows her head so as not to be seen. Prince questions her, and she says she prepared the draught, but knows nothing about ring. Then she goes; but prince has been struck with her noble bearing, in spite of ugly skin-dress, and has noticed her small feet, and contrives how he may, unseen by her, watch her.—(12) It is the custom of the place for all, rich and poor, to bathe a great deal, and for this purpose there are two large baths in the palace-garden, one for the servants, the other for the royal family. Prince goes secretly and bores a hole in the wall of the women's bath-house, then returns to his room. Doctors are amazed to see him so miraculously restored to health. That night he steals out to the garden, goes to bath-house, and hides among the shrubs. Kitchen-maid is the last to come and bathe. Prince watches at the hole. She takes off skin, then the kerchief, and washes her face. The star gleams on her brow; prince can restrain himself no longer. "Lada, my Lada!" he cries, and rushes from his hiding-place. Heroine, alarmed, for she knows his voice, throws on the skin and kerchief, and rushes out. But he meets her in the doorway, folds her in his arms, and kisses her. Then he says he will take her to his father; but she will not go thus clad, and bids him wait.—(13) She

goes to stone and finds her bundle, but the veil is missing, and the little guardian is not there. But she does not mind now, and hurries back to dressing-room, where she dons a royal garb. Then prince takes her before his father, and for the first time she tells her parentage.—(14) Cook is storming in the kitchen because kitchen-maid is so long away. Suddenly a servant comes to tell him prince has sent for him. Cook appears before prince and his lovely future bride. "Why have you had in the kitchen such an ugly, smutty maid?" asks the prince. Cook is alarmed, and says he would not take her at first, only she pleaded so hard; and he has never had a more faithful or useful person in his kitchen, and her only fault is that she will wear that mouse-skin, and smear her face with ashes. "Your blame is just, and I am grateful for your praise and for your kindly taking me. Your kitchen-maid will reward you," says Lada, and he falls at her feet. She gives him a purse of gold.—(15) The wedding over, heroine drives with bridegroom to palace of her father, whom she fears to meet. But the night she escaped from him his dead wife appeared to him in a dream, and convinced him of his evil purpose, since when he has sought his lost daughter in vain. They all rejoice together.

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125 *Ibid.*, pp. 638-55.

"THE THREE SISTERS."

(1) In a certain town a man and wife have three daughters, named Baruska, Dorotka, and Anuška. The elder are vain girls, and idle their time away adorning themselves, whilst youngest must work for them. Mother also ill-treats heroine, and makes a slave of her, whilst she indulges the elder girls. Father asks daughters what he shall bring them from market. The elder two choose brocades and stuffs, ribbons and pearls. Youngest says she wants nothing but what hits father's hat on the way.—(2) Father buys the costly gifts, and on way home through the wood his hat knocks against a nut-tree. Then he remembers promise to heroine, and picks three nuts for her. She hides them in her bosom, but that night, when bending down to dip water from the well, the nuts fall in, and she is greatly distressed and weeps. A frog jumps up and asks why, then dives and fetches them for her. He asks if she knows what is inside nuts. Only a kernel, she supposes. "Not at all," says frog. "There is a costly dress in each, and when you want to wear one you can crack a nut." Frog disappears, and heroine cannot believe him, though she will take great care of the nuts. At night she puts them in a kerchief in the chest.—(3) Next Sunday sisters go to church in their finery, and heroine must stay at home alone to cook the dinner. When she has put it on the fire she sits down on the chest and weeps, and wishes she could go to church. But her rags! If only it were true what the frog said! She will crack a nut and see. She washes herself, then draws from nut a rose-coloured dress trimmed with silver, a silver girdle, a white veil, a pearl diadem, and white and silver shoes. Thus arrayed she leaves the house. On the threshold she sprinkles herself with holy water, and says, "Mist before me, mist behind

me, God Almighty above me! Little angels, guardian angels, protect the house whilst I'm away." In the church all make way for her, and she sits by her sisters, who cannot take their eyes off her splendid clothes. The young king of the land is in church, and is greatly struck with the lovely lady, but none can tell him who she is. He means to watch her leave, but she is off and away before prince can follow her. She doffs her clothes and returns them to chest; dinner is ready, and parents and sisters return. Sisters try to make her envious by telling her of lovely lady.—(4) Heroine says she saw her too from the pear-tree. Pear-tree is cut down.—(5) Next Sunday all happens as before; heroine goes to church in sky-blue dress covered with pearls and diamonds, a diamond coronet, white veil, and white shoes. Everything as before. She looks towards prince, and blushes to meet his glance. She hurries away after service; prince fails to follow her.—(6) She tells sisters she watched princess from the top of wicket, which is then torn down.—(7) Third Sunday heroine wears pearl-coloured dress embroidered with gold, a golden-bordered veil, a diadem of rubies, and gold-embroidered shoes. Everything as before. Prince will not be baffled this time; he has contrived it cunningly. Two waggons laden with fir-trunks are stationed near the church, and the men have orders to strew the road with fir-branches the moment the lady has entered the church. The prince counts on catching her before she can get over the trunks. On leaving church she sees a great heap of wood outside. But that is nothing to her; she springs over the fir-trunks, shakes out her dress, and is away. Only, one of her shoes is left behind among the branches. —(8) Prince follows after her and picks up shoe. An old beggar woman comes up to him whispering she knows who the lady is, and points to the house she comes from. Beggar is gone before he can look round. Meanwhile heroine has put away her splendid clothes, weeping, and almost wishing she had never worn them.—(9) Sisters return, and whilst they are at dinner a carriage-and-four drives up with the prince inside. Father hurries to him, and prince asks if it is true that he has a daughter. Mother winks to father, and replies. Prince says he has picked up a shoe, and has vowed to wed whomsoever it fits. Where is the daughter? Mother says girl is very shy, and would not try it on in his presence. She will take it to her. She goes to elder daughters, and says one of them will be a princess.—(10) Eldest daughter cuts off heel, puts on shoe, and mother leads her to prince, who does not recognise her, but puts her in the carriage with her mother. On the way the little dog who goes everywhere with him, begins barking: "Bow-wow-wow! Our master is bringing home a heelless wife." "What's that?" asks the prince. Dog repeats; then he turns to Baruška, and bids her take off shoe. She does so, disclosing a bandaged foot.—(11) Mother says the right daughter would not come, but sent her sister. They turn back. Mother takes shoe to second daughter, who cuts off big toe. On the way home with prince dog barks, "Bow-wow-wow! Our master is bringing home a toeless wife." He makes her take off shoe, then turns back with mother and daughter. Mother says there is only a servant-girl in the house besides. She is sent for, and prince shakes his head.—(12) At last father confesses that they have another daughter, but she never sees people—she is too dirty. She

is to be called. Mother and sisters are furious. Heroine is sitting on the chest n the garret, weeping as though her heart would break. Father comes to fetch her; tells her how sisters have been brought back again, and now she must go to prince. Father is astonished when she dons pearl dress. They go before the prince, who is overjoyed to recognise heroine. All want to know whence she obtained her gorgeous dresses, and she tells them everything. Sisters, seeing she is a great princess, fall on her neck weeping, as though sorry to lose her. When she steps into the carriage little dog jumps about and barks: "Bow-wow-wow! Our master is bringing a lovely wife home."—(13) Mother and daughters rail at father, and scold him for giving magic nuts to youngest daughter. He declares he knew nothing of their contents. They insist that he shall give similar ones to them. He determines to go to same tree, pick them some nuts, then go to his youngest daughter. They snatch nuts from him, crack them, and out of each comes a snake, three ells in length, which twines round the neck of each and strangles her. They fall to the earth, which opens and swallows them up.

J. STORM WANG, *Ti Norske Eventyr.* Throndhjem, 1868.

"GULDI ANSKA" (Golden Glove).

(A second-hand translation of "Finette Cendron", *Cabinet des Fées*, iii, 108.)

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304 Rev. WENTWORTH WEBSTER, *Basque Legends.* London, 1877. Pp. 158-65.

"ASS-SKIN."

(1) Young girl, named Faithful, is engaged as servant by king and queen, and lives seven years with them. King gives her all the keys, even that of treasury. One day, when king and queen are out, Faithful goes to fountain, and thence sees seven robbers leaving palace. Runs to treasury and finds treasure missing. King and queen return; she tells them what has happened; but is disbelieved, and kept a year in prison. King condemns her to death, and sends her into forest with four men, who are to bring back her heart.—(2) Men take pity on her, and, seeing ass, say they will take its heart instead to king. Heroine bids them flay ass, that she may wear its skin.—(3) Men return to king, and heroine, seeking shelter, comes at nightfall to beautiful house, and is engaged as goose-girl. It is a king's house, and dwelt in by queen-mother and her son.—(4) After some time old woman appears, tells heroine she has done penance enough, and is to ask permission to go to festival given by king's son, and bring her mistress all the news of ball. Old woman gives her nut containing dress, etc.; she is to break it on way to ball.—(5) That evening heroine obtains permission to go, and on the way finds in nut a silver robe, which she dons. Young king admires her, and dances with her

all the evening. He is called aside for a moment, and heroine escapes home and tells queen about girl who has fascinated king. Queen taunts her son on his return, and says, Ass-skin, who was there, has told her all.—(6) King finds heroine, and gives her two blows with slippers, saying he will kill her if she goes again to ball. Heroine minds her geese; old woman appears, gives her walnut containing dress, and says she must go again that evening to ball, and if king asks her name, say "Braf-le-mandoufle".—(7) Queen warns her that king will kill her if she is seen, but grants permission. She goes wearing golden dress. King asks why she left him last evening, and inquires her name. Finally, she escapes as before, and tells queen, who again taunts her son.—(8) King threatens Ass-skin, and gives her two kicks with slipper.—(9) All happens third time has before; old woman has given peach containing dress of diamonds. At ball, king obtains heroine's promise of marriage, and puts diamond ring on her finger. She escapes as before, and is telling everything to mistress, when the king enters, and is mocked at by queen.—(10) King goes to bed ill. Queen one day suggests, "Can the lost lady be Ass-skin herself?" king must look at her. Ass-skin makes broth for him, and puts ring in middle of bread. Queen has her well dressed, and she goes to king, who is doubtful about her till he finds ring.—(11) Then they are to be married directly, and all neighbouring kings are invited.—(12) During wedding-feast bride is asked to relate some news, but says what she could tell would not please all present. King draws sword, and says any who speak shall be slain. Heroine tells her own story, and says king who ordered her death is present. Bridegroom slays him.—(13) Hero and heroine live happily, and have two children. The first dies at the age of seven, telling parents he must go and prepare home for them in heaven. In another week girl dies also, saying she goes to keep home in heaven. In a year both parents die and go to heaven.

Ibid., p. 165. 226

(1) A king's son proposes to marry one of three daughters of another king. This king asks daughters how much they love him. Eldest says, "As much as my little finger"; second says, "As much as my middle finger."—(2) Youngest daughter says, "As much as bread loves salt." Father, enraged, sends her with two servants into forest to be killed.—(3) They spare her, and carry horse's heart to king.—(4) Heroine lives in forest on plants brought by birds, and flowers brought by bees.[1]—(5) King's son, while hunting, finds her there, takes her home, and marries her.—(6) At wedding-feast heroine gives father bread without salt, then discovers herself. Two sisters remain old maids.

[*Note.*—In a story given pp. 22-32, *ibid.*, the hero is unjustly censured by his father, who "would like to eat his heart, half-cooked, and without salt". Hero invites father to his wedding, and serves him a sheep's heart, half-cooked, and without salt.]

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[1] See note 68.

203 *Ibid.*, p. 165.

(1) Dying queen exacts promise that husband's second wife shall be her counterpart.—(2) Daughter resembles dead mother, and takes counsel of godmother how to escape father. She bids her demand wedding-gown made of flies' wings; but this impossibility is performed.—(3) Daughter escapes (in one version, in a ship, in another, on foot), and takes place as servant.—(4) King gives ball. Old woman gives heroine nuts with dresses, etc.

[This tale ends, presumably, in the usual way, but only the opening is given.—*M. R. C.*]

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256 *Ibid.*, pp. 166-7. (Narrated by Louise Lanusse.)

"THE STEPMOTHER AND THE STEPDAUGHTER."

(1) Daughter bids widowed father marry again, that she may see him happy. He does so, and consents to give wife full power over daughter.—(2) Stepmother gives daughter keys of king's house, which is near, persuading her, for her own good, to enter king's chamber at night, and, without waking him, bring her his sash. Daughter obeys reluctantly, and returns with king's girdle.—(3) Next night she is sent for king's watch-chain; but, while taking it, she is frightened by king's moving in bed, and runs off, losing shoe at door of chamber.—(4) King proclaims that he will wed whomsoever shoe fits, and makes trial first amongst the rich, but comes eventually to house of heroine's father. His suite try to dissuade king from visiting poor folk, but he persists.—(5) Stepmother tells king she is ashamed to receive him in her bedroom. There she shows him heroine beautifully dressed, but with only one shoe on. King marries heroine, and takes father and stepmother to live at palace.

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204 W. WERYHO, *Podania lotewskie* (Contes lettes). Warsaw, 1892. Pp. 13-16. (Taken down in 1886 in the district of Lucyn.)

(1) Father seeks to marry daughter.—(2) She goes to mother's tomb; mother bids her demand from father talking-sticks, a ball of mist, and a sledge of wind. Father procures all.—(3) Heroine consents to the marriage, but says she must first go to the bath.[1] There she places the four talking-sticks, throws the ball, and escapes in the sledge enveloped in mist. Father, goes to bath-room door; sticks tell him he must wait.—(4) Not finding daughter, father sends his dog after her to bring him her heart. The good dog takes back the heart of a hare.—(5) Heroine reaches a marvellous oak-tree, and enters it. Then she goes to the queen, seeks service, and is engaged as swineherd.—(6) When king's son is dressing, heroine takes him first some

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[1] It is customary with the Letts to take a hot bath.—*Dr. Karlowicz.*

water, then a towel, and thirdly, some straw for his boots[1]; each time he beats her, because she is so dirty.—(7) On Sundays heroine runs to her oak, gets magnificent clothes, and goes in her sledge to church. On leaving, she covers herself in mist. In answer to prince's three questions whence she comes, she says, "From Spilt-water"; "From Towel-beat"; "From Straw-beat."—(8) Prince has tar spread in front of church, and on third Sunday heroine loses her shoe. Search is made throughout the kingdom for the owner.—(9) Prince recognises heroine whilst she is washing up the dishes, for as she stoops, her splendid clothes, which she has kept on, show beneath her rags. He marries her.

WLISLOCKI, DR. HEINRICH VON, *Märchen und Sagen der Bukowinaer und Siebenbürger Armenier.* Aus eigenen und fremden Sammlungen übersetzt. Hamburg, 1892. Pp. 55-58. No. XXII. 305

"KÖNIG AMBANOR UND DAS WAISENMÄDCHEN."[2]

(1) Many thousand years ago lived handsome young king, whose might and happiness surpassed that of the Babylonian King Pharaoh himself. His ministers often urged him to marry, but he always replied that he wished to serve his country and his God, and had no time for a wife. At length they insist on his marrying, if he would remain king over them.—(2) But King Ambanor, having no intention of marrying, bethinks him of an artifice, and declares his willingness to carry out their wish. But he will only have to wife a girl who, at a distance of one hundred paces, can knock the crown off his head with an apple; for only such a one would be worthy and competent to share the throne. On New Year's Day all marriageable girls in the land are to assemble in the large meadow before the royal residence, and make the cast at the crown. So it happens; but not one of the girls succeeds. Most of them throw the apple over king's head, being afraid of hitting his face, and losing their lives according to law.—(3) When all have tried, King Ambanor asks, cheerfully, if there is any girl left who has not yet thrown. "Yes," says a voice, and from behind a bush steps forth a thickly-veiled tall girl, entirely

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[1] The Lithuanian and Lett peasants wear very large boots in winter, and put a little straw inside to make them extra warm.—*Dr. Karlowicz.*

[2] This *märchen* is, in the words of Hanusch, "one of the most important reminiscences of Armenian mythology", for in King Ambanor is hidden the name of the ancient Armenian Spring-goddess, *Amanora*, to whom also points the flower-decked maiden. The festival of this Spring-goddess was celebrated at the New Year, when the fruits grown in the year were offered to her. A faint reminiscence of the festival is figured in the custom of the Transylvanian Armenians of preparing on New Year's Day a dish called *dáláusi*, composed of nuts, poppy, raisins, and lemons, which is consecrated by the priest, and shared as a New Year's gift among friends and acquaintances.

covered in exquisite flowers, so that no part of her clothes is seen. She steps up to the mark, takes out a diamond apple, and throws. King Ambanor's crown falls to the ground. The people cheer; but when they would lead her to the king, the girl has disappeared, no one knows whither.—(4) King is vexed, for he was curious to see the face of the veiled maiden. He orders search to be made for her in every direction. No one, however, can find her. He is still more annoyed, and one day has all girls again assembled in meadow to throw at his crown. But again no one hits it. At length the veiled and flower-decked maiden appears. Once more she throws a diamond apple, and, as the crown falls to the ground, vanishes. She is sought in vain throughout the land.—(5) A third time king assembles all marriageable girls to throw at his crown. All happens as before. But when king, full of vexation, picks up the diamond apple, the face of a most lovely girl looks forth at him as from a mirror. He is well pleased, and exclaims that she and none other shall be his bride. All are to come and gaze at her picture. None know who she is.—(6) King is inconsolable, shuts himself up, and will speak to none; or he ranges the forests, hunting. On one occasion night overtakes him on a mountain. He sees a hut in which he thinks to pass the night. He enters, and sees a hideous old woman sitting at the hearth with her two hideous daughters. He asks for night's lodging, the which old woman only grants on learning that he is King Ambanor. He is weary, and stretches himself on the straw bed, but cannot sleep; for all night long the old woman is holloaing and raging outside in the kitchen like mad. Now and then he hears a soft-toned voice in the midst of the scoldings.—(7) Next morning, before leaving, he rewards old woman and her daughters, and then asks who it was she was scolding last night. Old woman complains that she has a good-for-nothing stepdaughter in the house, who imagines herself to be more beautiful than *her* own daughters, and now is quite off her head, and feeds an owl with old woman's scanty bread, declaring that it gave her three diamond apples. King is full of curiosity, and says, "Your daughters are indeed lovely. I'd give something to see the girl who imagines herself lovelier. Let's see her." Old woman shouts into kitchen, "Come here, you dirty baggage!" And, clad in rags, a lovely girl steps in. King cries out that he has been seeking her, embraces her, and says she shall be his wife, leads her home, and lives happily with her, and reigns to his life's end.

F. WOLF, *Proben Portugiesischer und Catalanischer Volksromancen.* Wien, 1856. P. 43. (Aus dem Märzhefte des Jahrganges 1856, der *Sitzungsberichte der phil. hist. Classe der Kais. Academie der Wissenschaften*, XX, 17.)

"ASCHENPUTTEL."

(See *Milá y Fontanals*, No. 76.)

K. W. WOYCICKI, *Polish Fairy Tales*. Warsaw, 1850. Vol. ii, p. 52. 126

"THE OAK-TREE AND THE SHEEPSKIN."

(1) A handsome princess had a cruel father. She ran away from home, put on a dirty sheepskin, and went in search of service.—(2) She hired herself as a scullery-maid to the queen in the neighbouring kingdom. The queen had a son whom she urged to take a wife; but the prince could not find one to his liking.—(3) On Sunday Sheepskin wanted to go to church. The queen brought out a pot full of poppy-seed and ashes, mixed together, and told her to separate them; after doing this she might go to church. The girl wept. Two doves flew up to her and said, "Do not weep; go to sleep on the grass; we will do the work for you, and there will be time to go to church." She fell asleep. When she awoke she found that her task was ready. She took it to the queen, and then ran to the forest.—(4) On the road she met the prince, who had dropped his whip. She picked it up and gave it to him; but the prince, annoyed at her ugly appearance, instead of thanking, struck her with it. She ran on screaming.—(5) In the depth of the forest there stood a large oak-tree. The girl struck the oak-tree with her hand, and said, "Open, oak-tree, and let me have a fine dress, carriage, and servants." Instantly she had all she wanted, and drove to church. All were surprised at her beauty. The prince sent his servant to ask her for her address. She answered, "From Pick-up-whip." The prince searched, but could not find such a place.—(6) On another occasion the same thing happened. Going to the forest, Sheepskin met the prince, who had lost his ring, and was looking for it. She found it and gave it him. Instead of thanking, the prince pushed her away. In the church, when asked for her address, she said, "From the Gold-ring."—(7) On the third occasion the queen did not give Sheepskin any task to do. She drove to church as usual. Before the service was over the prince ordered some pitch to be poured on the steps and on the footpath. One of Sheepskin's shoes stuck in the pitch; frightened at this, she jumped into the carriage, and quickly drove to the forest. There the oak-tree opened, and carriage, servants, and fine dress disappeared into it. Sheepskin, in her ugly covering, returned home.—(8) The prince could not find the owner of the shoe. Sad and gloomy, he walked about. One day a pair of snow-white doves flew up to him and said, "Do you recollect who picked up your whip and found your gold ring? The shoe will fit her foot." The prince ordered Sheepskin to be fetched. When she came a magnificent dress could be seen under her covering, and she had only one shoe on.—(9) The prince recognised and married her.

205 WOYCICKI, *Polnische Volkssagen und Märchen*, translated into German by Friedrich Heinrich Lewestam. Berlin, 1839. Bk. iii, No. VIII, pp. 120-30.

"DIE GESCHWISTER" (Brother and Sister).

(1) Brother and sister are orphans, and posse-s a rich kingdom. Sister is so lovely that brother wants to marry her. She is horrified. He says he will go into the world and seek a maiden as lovely as herself for his bride, but if none such can be found, he will return and marry her. She promises to do his will.—(2) After seven years' vain search he returns, and tells sister to fulfil her promise. In order to delay the wedding, she demands a dress like the moon with stars. He brings it her, and she demands one like the sun. This also is procured, and then she demands a little carriage in which she can travel whither she will without being seen. With the help of a magician this is obtained.—(3) Then heroine goes to her room, sends her maid away, and, standing in the carriage, begins putting on her lovely clothes. She says all the time, whilst dressing:

"Open, earth! open wide!
For to be a brother's bride
Is an awful sin."

When she is clad for the wedding, the earth opens and swallows girl and carriage.—(4) In descending, she spits on the ground, and commands spittle to speak[1] in the voice of her maid. The impatient brother sends a servant to ask why tarries the bride. Servant knocks at the door, and asks if the princess is nearly ready. Spittle answers: "She has just put on one stocking." Soon he knocks again, and says: "The guests wait; the bridegroom waits; is not the princess ready?" Spittle answers: "Now she has just put on her dress; she is nearly ready." Evening comes on, and a thick mist covers the earth.—(5) The impatient brother knocks and calls in vain, at last breaks open the door, and steps with his followers into the room. When he asks after his sister, spittle says, "Your sister has already gone below. This is what she left you:

'Open, earth! open wide!
For to be a brother's bride
Is an awful sin.'"

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127 REV. A. H. WRATISLAW, *Sixty Folk-tales* [Southern Slavonians: Bulgarian Stories]. London, 1880. Story No. XXXVII, pp. 181-86.

"CINDERELLA."

(1) A number of girls were spinning round a deep chasm and telling tales to each other. A white-bearded old man tells them that if one drops her

[1] See note 69.

spindle into the chasm her mother will become a cow. The most beautiful girl dropped her spindle into the chasm. Her mother becoming a cow, her father married a widow with a daughter.—(2) The stepmother, out of spite, allowed the girl neither to wash, comb her hair, nor change her clothes. One day she sent her out with the cattle, and gave her a quantity of tow to yarn by eventide, or she would kill her. The cow, which was her mother, saw her crying over her task, and spun the tow by chewing it, the yarn coming into her ear, from which the girl reeled it. The next time the stepmother gave her as much tow again, and the cow produced the yarn.—(3) The third time the stepmother gave her still more tow, and sent her own daughter to see how it was done. This she saw, and told her mother. The stepmother then urged her husband to kill the cow; he at last promised to kill her on a certain day. The girl secretly told the cow of this promise.—(4) The cow told the girl not to eat any of the flesh, but to collect the bones and bury them behind the cottage; then, if she wanted help, she was to go to the grave. One day the cow was killed and the flesh boiled, and the girl did as the cow had directed her. The girl's name was Mary, but now they put all the work in the cottage upon her, and the stepmother nicknamed her "Pepelezka" (Cinderella).—(5) One Sunday, before going to church, her stepmother scattered millet on the ground, and told Cinderella to pick it all up and get dinner ready, or she would kill her. She thought of the cow's word, and went to the grave for assistance. She there saw an open box filled with rich clothes, and on the lid two white pigeons. These told Cinderella to put the clothes on and go to church while they picked up the millet and got the dinner ready. She took the upper clothes, which were of pure silk and satin. People in the church marvelled at her beauty and her dress, and most of all did the emperor's son marvel at her. When service was ended she ran quickly home, undressed, put the clothes in the box, which then vanished. She found the dinner done and the millet gathered.—(6) Next Sunday a larger dish of millet was scattered, and she was told to perform the same task as before. Upon going to the grave of the cow she found the two pigeons and the box with the dresses. She put on a dress of pure silver and went off to church. The emperor's son again did not take his eyes off her. She stole away home, undressed as before, and found all ready.—(7) The third time the stepmother scattered thrice as much millet, and told her to perform the same task. She went to the grave, found the two pigeons there and the box of dresses. Arraying herself in a dress of pure gold, she went to church. The emperor's son planned to follow her, and as she was pushing through the crowd she lost one of her shoes, which the emperor's son secured. She reached home, and found all ready as before.—(8) The emperor's son disguised himself, and went from cottage to cottage to try the slipper on, to find out whose it was. It did not fit anyone, until at last he came to Cinderella's cottage.—(9) The stepmother concealed Cinderella under a trough, and put forward her own daughter. The shoe did not fit, and the stepmother declared there was no other girl in the house.—(10) The cock flew on to the trough and called out, "Cock-a-doodle-doo! pretty girl under the trough." The emperor's son took the trough off, and there was the girl he had seen at church, only on one foot she had no

shoe. He tried his shoe on, and it fitted exactly.—(11) He took her by the hand, married her, and punished the stepmother for her evil heart.

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206 *Zbiór wiadomości do antropologji Krajowej* (Collection de matériaux pour l'antropologie nationale), 15 volumes. Cracow, 1877-92. Vol. ii, pp. 149-51. (From the neighbourhood of Dobszyń, Government of Plock; taken down by A. Petrów.)

"KRÓLÓWNA SA POPIELUCHA"[1] (The Princess as Cinderella).

(1) Widowed king wants to marry his own daughter.—(2) She demands and obtains from him various objects, like the moon, the stars, the sun. Then she asks for a cloak of lice, which is also provided.—(3) Heroine soils her face, dons the cloak, and goes to palace of neighbouring king, persuading cook to hire her as scullion.—(4) On Sunday king's son wants his comb; heroine takes it more quickly than his lackey; prince gives her blow on the neck. She hies to oak-tree, where she has hidden her fine clothes, dresses, and drives to church in magnificent coach. Prince sends to ask whence she comes. "I am Madam Comb," she replies.—(5) Second Sunday same incidents with towel; and on third Sunday with shirt.—(6) Prince has tar spread, and heroine's shoe remains sticking in it.—(7) A grand ball is given, and vain search made for the lady who owns the shoe. At last they go to the kitchen to try it.—(8) Heroine is recognised, and prince marries her.

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130 *Ibid.*, vol. v, pp. 230-32. No. XXXV. (Conte des montagnards polonais des Beskídes [Gallície]. Taken down in dialect by W. Kosíński, 1872-80; from the neighbourhood of Skawa, district of Mýsleníce, near to Cracow.)

(1) A cruel mother turns her three daughters out into the forest.—(2) The two elder, who are supposed to be good girls, frequent the neighbouring castle, and enjoy themselves.—(3) The youngest serves an ogress, murders her, then lives with her sisters as cook.—(4) She also goes to the ball beautifully dressed, by the aid of a magic horse, and is admired much more than her sisters.—(5) In order to catch her, the lord of the castle has some wax spread; one of her shoes sticks to it.—(6) Search is made for owner of shoe.—(7) Elder sisters cut off their toes; but the youngest is recognised, and becomes the wife of the lord of the castle.—(8) The two sisters kill themselves out of vexation.[2]

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[1] Popielucha = Cinderella, from *popiol*, cinder.

[2] *Ibid.*, vol. xii, p. 32-33. In Samogitie, district of Rosienie, Government of Kowno, there was a story told, *circa* 1850, closely resembling the Polish versions of Cinderella. The name of Cinderella in Lithuanian is Pelendrusis

Ibid., vol. xi, pp. 81-83. (Taken down in 1886 by S. Ciszewski, in the district of Olkusz, Government of Kielce.) 207

"O MYSZEJ SKÓRCE" (Mouse-skin).

(1) Widowed king wants to marry his daughter. She weeps and groans.—(2) The Virgin in the form of an old woman appears to her, and bids her demand from father a moon-dress, a sun-dress, and a dress of mouse-skins which will cover her completely, only showing her eyes and nose.—(3) When father has provided everything she weeps anew; Virgin appears again, makes her pack up the dresses and don the mouse-skins, then, throwing to the ground a thread which turns to mist, she bids her take to flight.—(4) Heroine takes service as scullion at palace of neighbouring king. Cook twice sends her to king to take him a towel and a brush; each time the king scolds and strikes her.—(5) Heroine goes twice to church, in moon-dress and in sun-dress; king seeks in vain for the lovely stranger.—(6) The cook, having his suspicions about the real position of the girl, sets her to make cakes for the king, because to do this she must take off her cloak.—(7) He spies through a chink, sees beautiful girl, and fetches king, who marries heroine and rewards cook.

Ibid., vol. xii, pp. 45-48. (Taken down in 1876 by Dr. Karlowicz in the district of Nowogródek, Government of Mińsk. Told in the language of White-Ruthenia; published in Polish.) 129

"THE ORPHAN AND THE FAIRY."

(1) An orphan is driven from home by the cruelty of her cousins, who give her nothing but a pigskin cloak to cover her.—(2) She takes service with a fairy, but is punished for curiosity and discharged, taking with her good advice and talismans.—(3) She next enters king's service as kitchen-maid, dressed in pigskin cloak.—(4) She takes first boots, and on another occasion water, to king's son, who ill-treats her each time.—(5) She goes to church in gorgeous dresses given her by fairy, and the prince is struck with her.—(6) On the third occasion she loses her shoe in the pitch.—(7) Search is made for the owner, and the prince marries her.

(*pelenai* = ashes, *rusys* = hole, *i.e.*, coal-hole, or coal-heap). This Pelendrusis wore a gown of pigskins, and hid her magic dresses under a stone which would travel when struck with magic wand given her by old man (God). In her replies to the prince, she each time makes some allusion to the harsh words he spoke to her when she took him a towel, water, etc.

306 ZINGERLE, *Tirols Volksdichtungen und Volksgebräuche*, gesammelt durch die Brüder Ignaz und Josef. Band 1. *Kinder- und Hausmärchen.* Innsbrück, 1852. Story No. II, pp. 5-16 (1st edition). (By word of mouth from Botzen.)

"CISTL IM KÖRBL."[1]

(1) A poor girl, whose parents die, leaving her nothing but the rags which cover her, is turned out of the house by her father's creditors, and has nowhere to go. She wanders, weeping, into the dark wood where she has so often picked raspberries and mushrooms. Since her fellow-creatures desert her she will find a corner to live in amongst the hares and deer. When night comes on, the old pines and fir-trees cast weird shadows, and the little girl is terrified, and cries bitterly.—(2) Suddenly a hunter stands before her, and asks why she cries. He comforts her, and takes her along with him to show her some wonderful things. They go deeper and deeper into the forest, and reach a giant, moss-covered oak, beside a little rippling brook. "Open, hoary oak," says the hunter, and the great trunk opens and discloses glittering treasure—silver dresses, and gold coins and jewels. "This is all for you", says the hunter to the astonished girl, "so long as you keep it a secret and remember my name. 'Cistl im Körbl' I am called, and in seven years I shall return. Use the treasure wisely, for your happiness depends on this, and woe betide you if you forget my name!" He has vanished before she can thank him, and the oak has closed again. She bids it open to prove it has been no dream, and with trembling hands takes out a 20-kreuzer piece and the trunk closes as before.—(3) She now leaves the forest, having marked well the position of tree, and goes on and on, always repeating "Cistl im Körbl", till at length she reaches a fine castle, and goes to kitchen and begs cook to take her in for a night's shelter or as a servant. Cook looks her up and down, calls her a dirty beggar, and says she must be off. Heroine begins to cry, and implores the cook; till at length she is engaged to mind the hens and chickens. She must sleep in hen-house, and if a single chicken is lost, out she packs. In the daytime she drives her chickens, whispering all the time, "Cistl im Körbl," and thinking of the oak-tree.—(4) Sunday comes, and everybody goes in their best to church. Then she goes to the oak, chooses a dress like the sun at noon, washes in the brook, and goes to church. When she enters all give place to her. She kneels to pray beside the count, who is amazed at her beauty. When mass is over she hurries out of church and away to the forest to exchange the sun-dress for her grey kirtle. The count loses all his gaiety, and gazes long in silence out of window, only longing for next Sunday.—(5) The bells ring for mass, and heroine hies to oak-tree, chooses dress like the moon, and goes to church. Count cannot take

[1] *Cistel* signifies in some districts of the Tyrol a flat head-basket, in contradistinction to *Körbel*, by which is meant a basket for carrying on the back.

his eyes off her, and tells his servants to follow her after service. When she finds she cannot outstrip her pursuers, she detains them by scattering 20-kreuzer pieces, resumes her rags, and returns to her chickens. The count is miserable, pining for another Sunday.—(6) Next time heroine appears in church in a star-dress. The count is enraptured; she returns his smile, and he puts his ring on her finger. When she leaves, and his servants follow, she throws handfuls of gold to detain them.—(7) Count falls ill: no doctors can cure him. His friends counsel him to bestir himself and make merry with his young companions at a feast. There is so much to be done in the kitchen that poultry-girl must help to pluck some of her chickens. After that she must help the cook with her saucepans. She begs, and at length obtains, a little dough to make a cake herself, and slips the ring into it. Her little cake swells to such a size in the boiling grease that it has to have a plate to itself, and it looks so much nicer than the cook's cakes that it is laid before the count. When he cuts it open he nearly faints, and calls for the cook, who is terribly frightened at having to confess who made it.—(8) Heroine is sent for, and appears in a dress like the dawn, which she had brought with her from the oak and kept hidden under her straw bed. All the guests rise as she enters, and the count greets her as his bride and places her beside him. They are married that evening in the castle chapel.—(9) The happy years glide by, and they have a lovely little daughter. Suddenly heroine bethinks her of the green hunter, and of her promise to him. The seven years are nearly over, and she has quite forgotten his name. All her joy is fled—none can cheer her.—(10) One evening she is sitting sorrowfully at the window watching the gardeners packing up their tools. One of them has a flat head-basket (*Cistl*) which he flings into his large basket (*Körbl*). The countess laughs aloud, crying "Cistl im Körbl", so that the count and her women rush to see what has made her glad. They rejoice to see her happy again. —(11) Next day, when she is out walking, she meets the green hunter, and greets him by name. He smiles, and lays his fingers on his lips as a sign that she must never tell a living soul about him. Then he vanishes for ever, and the count and countess live happily for many a year, and have two children.

Ibid. Story No. XVI, pp. 86-94 (1st ed.); 72-78 (2nd ed., 1870). **257**
(Told in Passeier.)

"HENNENPFÖSL"[1] (The Poultry-girl).

(1) A count and countess have several children, all of whom they love very much, except the youngest, who is far more beautiful than all her sisters.—(2) Being unkindly treated by parents, she resolves to leave home and seek situation. She packs three nice dresses, a blue, a red, and a white, in a bundle, dons costly clothes, and sets out. Presently she meets a peasant-

[1] *Hennenpfösl*, in Passeier, = *Hennendirne*.

woman, and changes clothes with her. She comes to rock, leaves her bundle in a cave at the foot, and mounts to castle on the height. The castellan, who opens to her knock, accosts her harshly.—(3) She asks for employment, and is engaged as poultry-girl (*Hennenpfösl*).—(4) The owner of the castle gives a large ball, to which he invites all the neighbourhood, meaning to choose the loveliest girl for his bride. When the sound of the music reaches the poultry-girl, she goes to porter, and asks permission to go into ball-room for one moment. He says, how can such a dirty thing as she is be allowed amongst the company. She rejoins, that he will have no occasion to be ashamed of her when she is washed and dressed. She goes to rock, and exchanges her mean kirtle for the sky-blue dress. When she enters ball-room the owner of the castle sees at once that she is by far the most beautiful girl present, and dances with her forthwith. The dance over, she vanishes, no one knows whither. The lord of the castle is inconsolable. Heroine returns dress to rock, and is back at the castle.—(5) Anon, the lord gives another ball, in the hope of seeing her again, and gives orders that no one is to be allowed to leave the castle. Heroine attends as before, this time in red dress. After dancing with lord she runs to door, and, finding it guarded, scatters gold to the servants, and, whilst they pick it up, escapes.—(6) The lord is very miserable at losing her, and, after a time, gives third ball, which she attends, wearing white dress. Whilst dancing with her he slips a gold ring on her finger. She again runs off after first dance, and slips through the guards whilst they are picking up the gold she scatters.—(7) One day lord orders cook to make pancake. Heroine happens to be in kitchen whilst they are frying, and begs to be allowed to make just one pancake for the master. At last cook consents, and, whilst his back is turned, she slips ring into the dough. The lord is astounded when he presently finds the ring, and sends at once for cook, who will not confess that he allowed the dirty poultry-girl to make one of the cakes, till threatened with death.—(8) Then heroine is called, appears prettily dressed, and is instantly recognised. In a few weeks they are married.

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128 *Ibid.*, pp. 130-39 (1st edition). (By word of mouth from Meran.)

"Die drei Schwestern" (The Three Sisters).

(1) Three sisters live in a town. The two elder are proud and haughty; the youngest is modest and good, wherefore she is hated by her sisters. They make her do all the menial work, and stay at home to work and mind the house if ever they go to a ball.—(2) King gives grand ball, and they leave heroine at home as usual in her workday clothes. She goes about her work sadly, when an angel suddenly appears, gives her a sun-dress and glittering gems, and bids her don them and go where her sisters have gone. Directly morning dawns, and the dance is ended, she must hurry home, so that none may know she has been at the palace. Heroine hesitates about leaving work undone, and angel says that Heaven will see to that too. Everyone admires

her at the ball, and king dances with her alone. Presently she disappears, no one knows whither. She doffs the finery, and finds all her work done. Sisters return, and tell her of lovely stranger.—(3) King can think of nothing but her, and determines to give another ball. All happens as before. Angel finds her darning sisters' stockings, and gives her moon-dress. She vanishes from ball-room as before.—(4) King gives third ball. Angel brings heroine a star-dress and a purse of gold. King questions her in vain as to who she is and whence she comes. He sends his servants to follow her when she leaves, and she scatters gold to detain them. But one will not be tempted, and follows her still; so she drops one of her gold shoes, and he picks it up and carries it in triumph to king.—(5) King sends him to try the shoe on every girl in the town, and the one whom it fits is to be brought to the palace. Servant comes at length to the house of the three sisters. The eldest cuts off her toes, puts on shoe, and sets out with servant to castle. They pass an old linden-tree under which diets were held, and a red bird overhead sings:

"Princess Ironhood,
The shoe is full of blood."

Servant sees blood streaming from shoe, and knows he has not got the right girl.—(6) He takes her back, cleans the shoe, and gives it to the second sister, who takes it to her room, and, finding it too large for her foot, stuffs it up with rags. Servant sets out with her, but, as they pass the linden, same little red bird sits on a twig, singing:

"Princess Ironhag,
The shoe is full of rag."

Servant sees rag sticking out of shoe, and takes her home again.—(7) Only Else (the youngest) is left, and sisters try to prevent her trying shoe. Servant insists; shoe fits her perfectly. Heroine puts on her best clothes and sets out to palace, followed by servant. The bird on the linden sings, so gaily

"Princess Iron-thrall
The shoe fits best of all."

They reach the castle, and king hastens to welcome her, having recognized her from afar. Next day there is a grand festival; herald orders silence, and king proclaims Else as his queen. Great festivities celebrate the event.

ZINGERLE, *Tirols Volksdichtungen und Volksgebräuche*, gesammelt und herausgegeben durch die Brüder. Band II. *Kinder- und Hausmärchen aus Süddeutschland.* Regensburg, 1854. Pp. 231-35. (From Zillerthal.) **270**

"DER GEHENDE WAGEN" (The Carriage which goes by Itself).

(1) A rich man has an only daughter, whom he loves dearly, granting her every wish. When she is grown up, he wants her to choose a husband from one of the best houses in the town. She objects to this, but, as father will not

cease to wish it, she at length consents, on certain conditions.—(2) Within three days she must have a carriage which travels by itself at command, then four dresses—a sky-blue with gold stars, a silver, a gold dress, and a dress made of the skins of field-mice. Father is vexed, but orders all to be procured, and they are ready within the time appointed. The carriage halts at her door; the four dresses are inside. She wishes to make trial of the carriage, and steps in. Away it rolls with her, and does not stop till she gets to an unknown country; then it breaks down.—(3) She sees a hollow oak-tree, and hides her magic dresses in it; then dons the mouse-skin dress, and goes to the nearest town. She seeks in vain for employment, for none will engage the stranger in the grey fur dress. At length she is hired as kitchen-maid in a count's kitchen, and has to do all the menial work and clean the hearth. At night she sleeps on dirty straw, in a wretched little room, which only contains a chair and a clothes-box.—(4) After some time the count gives a grand ball which is to last several days, for he wants to choose a bride. These are hard days for the kitchen-maid, who has to be always carrying water, and polishing and scrubbing, and plucking fowls, and doing all manner of things. All is ready at last, and the guests arrive. Then heroine thinks of her father, and how she used to dance, and be the loveliest girl in the room. She begs the cook to let her watch the guests come and go from behind the door. At length she gets permission, but hurries off to the oak-tree, dons the sky-blue dress, and returns and enters ball-room. All are amazed at sight of her, and the count dances with her alone. After an hour she disappears, hies to oak, resumes her ordinary clothes, and gets behind door to watch. She sees the guests leave, and the count looks very heavy-hearted.—(5) All happens the same next night. Heroine appears at ball in silver dress, and leaves in an hour, as before. Count has stationed guards at the doors to stop the unknown beauty, but, aware of this, she slips out at the back door and runs to the oak. —(6) At the third ball she appears in dress of gold. The count is overjoyed. She cannot escape to the oak this time, for the whole house is surrounded with servants. So she slips into her little room, where she must hide the magic dress.—(7) But a servant has seen her enter the kitchen-maid's room, and fetches the count, who opens the door and sees the kitchen-maid in the act of hiding the dress in the box.—(8) He falls on her neck, bids her resume magic dress, and go with him to ball-room, where he proclaims her his bride. They live long and happily, surrounded by their lovely children.

PART III.—E.—HERO TALES.

ABSTRACTS.

P. CHR. ASBJÖRNSEN OG JÖRGEN MOE, *Norske Folkeeventyr.* 2nd edition. Christiania, 1852. P. 415. (From Sell, in Gudbrandsdal.) 319

"KARI TRÆSTAK."

Boy and girl serve troll underground—**Ill-treated hero**—**Helpful animal** (ox)—**Ear cornucopia**—Girl, sent to spy, is lulled to sleep by a *huldre.* Troll then puts magpie eyes in her neck, which remain awake—**Slaying of helpful animal** and hero proposed—**Hero flight** on bull, through copper, silver, and gold forests—Princess as prize—Hero rides up steep mountain on ox; may not have princess till he has thrice discovered her hiding-place (1) in ear of ox, (2) in a pin amongst several, (3) in one of many loaves—**Happy marriage.**

Ibid., p. 418. (From Hardanger, Norway.) 320

"KARI TRÆSTAK."

Ill-treated hero (by stepmother and stepsister)—**Menial hero** (herds cattle)—**Helpful animal** (ewe) gives milk—Stepsister, sent to spy, is twice put to sleep by hairdressing; third time, magpie eye in her neck sees hero suck grey ewe—**Slaying of helpful animal**—Attempt to starve hero—**Helpful animal** (ox)—Stepsister sent to spy; magpie eye sees hero suck ear of ox—**Slaying of helpful animal** proposed; hero strikes stepmother instead of ox; is driven from home by father—**Hero flight** on ox through brass, silver, and gold forests; he disobeys injunction and takes (1) brass, (2) silver, (3) gold ladles and stirring-rods, causing to appear (1) two-headed, (2) four-headed, (3) six-headed giants, whom ox fights and kills. Ox nearly vanquished, because hero called him by name—They reach castle, where is a wedding—

Hero chops off ox's head, transforming ox to prince—**Menial hero** and prince (in castle kitchen)—Hero uses brass, silver, and gold ladles and stirring-rods, causing dishes to shine with corresponding lustre—King, seeing hero's ladles and stirring-rods, would prefer him as son-in-law. Hero conducts king to brass, silver, and gold forests—**Happy marriage.**

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321 ATHANAS'EV, *Russian Folk-tales.* Moscow, 1861. Part v. No. XXXVIII.

Three sons sent in turn to watch wheat-field at night; two elder fall asleep, and wheat is stolen; youngest son catches bird, and no wheat is missing. Elder sons take bird from hero, and show it to father, who sells it to king. Bird locked in cell, key of which queen keeps. Prince steals key and liberates bird, who is really brass-man. Prince convicted of theft of key; sewn up in pigskin, and turned out—**Hero disguise** (pigskin)—**Brass-man aid**—**Menial hero** (cook's assistant at palace)—War breaks out, three successive years; hero, thrice equipped by brass man, slays the enemy with magic sword; returns, and dons pigskin, and plays with (1) silver apple, (2) gold apple, (3) "sun" apple, which he gives to princess, who craves them. Hero is wounded in third war; king binds his arm with his own handkerchief, and gives him ring—Recognition—**Happy marriage.**

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322 M. DRAGOMANOV, *Malorusskiya narodnuiya predaniya i razskazy* (Legends and Popular Tales of Little Russia). Kiev, 1876. Pp. 262-67

"KORŠBURY-POPELJUH" (Dirty Cinder-boy)

Despised youngest son nicknamed Popeljuh—**Hearth abode**—Sea-horses spoil king's fields; hero catches three of them, and keeps them hidden—Princess as prize to any rider who can jump as high as second storey of castle—Hero reaches second storey; receives ring and handkerchief; kisses princess; escapes home, and sits in ashes—Wedding of princess celebrated after a year's time—**Happy marriage**—Hero again escapes—War against king—Hero secures his victory; is reunited to bride.

Gypsy-Lore Society, Journal of the, vol. iii, pp. 208-10. ("Tales in a Tent," by John Sampson.) 323

"DE LITTLE BULL-CALF."

Ill-treated hero (by stepfather)—**Helpful animal** (bull-calf)—**Old man aid**—**Hero flight** on helpful animal—Bull fights and kills various wild beasts; is killed by dragon—Hero skins bull, inflates its biggest gut, which will kill everything he hits with it—Princess staked down as prey for dragon—Hero kills dragon with bull's gut, and cuts out its tongue; takes leave of princess, who ties diamond ring into his hair—King surprised to find princess living; releases her; proclaims that her deliverer shall wed her and succeed to kingdom—**Trophy marriage test**—Impostors cut off first fingers, and show tongues of various wild beasts—Hero, poorly clad, is turned away; after a time comes again, better dressed—Recognition by means of diamond ring and dragon's tongue—**Happy marriage.**

JOSEF HALTRICH, *Deutsche Volksmärchen*, aus dem Sachsenlande, in Siebenbürgen. Wien, 1882. Pp. 96-100. No. XXIV. 324

"DAS ROSENMÄDCHEN."

Hero conducted by bees to castle of rose-girl, guarded by dragon—**Menial hero** (gooseherd at castle)—**Magic mantles** and horses, procured by means of wishing-bell—**Meeting-place** (**ball**)—[**Threefold flight**]—Recognition of hero by means of pitch which rose-girl puts on his hair—Escape from dragon . . .—**Happy marriage.**

Ibid., pp. 195-96. No. XLVII. 325

"DER ASCHENPUTTEL WIRD KÖNIG."

Ill-treated hero (by elder brothers); nicknamed Aschenputtel—**Hearth abode**—Death of king; general assembly in royal meadow for the Lord to crown successor. Hero bidden to stay at home; goes secretly to meadow, and hides in pig-sty. Crown hovers in the air, settles on pig-sty. Aschenputtel proclaimed king

326 O. KOLBERG, *Lud.* Krakowskie. (The people, Province of Cracow.) Vol. iv, pp. 1-3.

"THE THREE KNIGHTS."

Dying father bequeaths three magic whips to youngest son, nicknamed Pfecuch—**Hearth abode**—Hero thrice victorious at contests for hand of princess—**Happy marriage.**

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327 *Ibid.*, pp. 3-5. Variant of the above.

Hero is "black as a sweep"—**Hearth abode**—Hero scales glass mountain to win princess—**Happy marriage.**

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328 O. KOLBERG, *Lud.* Sandomierske. (Province of Sandomierz.) Warsaw, 1865. Pp. 274-76.

Dying father bids three sons watch by turns for three nights on his tomb—Elder brothers send hero each night—**Help at grave** of dead father; hero receives three talismans—**Hearth abode**—**Magic dress** and steed—Hero rides mid-air round princess's castle—Search for champion—**Happy marriage.**

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329 O. KOLBERG, *Lud.* Kujawy. Warsaw, 1867. Vol. i, pp. 127-29.

"THE GLASS MOUNTAIN."

Princess in glass mountain; whosoever can reach her may wed her. Man, called "King of the Mice", gains mountain. Hero, despised younger son of peasant, slays King of the Mice, dons his garb—**Hero disguise** (mouse-skins)—Thrice reaches princess—**Happy marriage**—Hero slays king's enemies; becomes king.

O. KOLBERG, *Lud.* Lubelskie. (Province of Lublin.) Vol. ii, pp. 180-83. 330

"THE OLD MAN WITH THE BEARD."

Nobleman catches dwarf with beard an ell long; would exhibit him. Nobleman's son liberates dwarf, and is sentenced to death. Servant spares him; kills dog instead—**Menial hero** (scullion to a nobleman)—**Magic clothes** from grateful dwarf—Master's daughters fall in love with hero—**Happy marriage**—Father invited to wedding; hero makes himself known; father kills himself.

FRIEDRICH S. KRAUSS, *Sagen und Märchen der Südslaven.* Leipzig, 1883-84. Vol. ii, p. 346. No. 139. 331

"HELD HIRTE UND DAS SCHECKIGE KÜHLEIN."

Outcast hero—Menial hero (cow-herd at inn); has nothing to eat—**Helpful animal** (cow)—**Cornucopia.** Magic food-producing cloth in cow's right horn, which screws off—Spy on hero—**Slaying of helpful animal** proposed—**Hero flight** on cow, who spreads out wings—Dragon, cow's enemy, dwells in hollow tree. Hero stops hole with dry grass, sets fire to grass, and dragon perishes—Hero and cow live many years in hill. Hero must try to pull up tree, roots and all. He cannot; must wait seven years. [Tale passes into variant of Grimm's "How Six Men got on in the World", and of "Shepherd Paul" in *Magyar Tales.*]

E. T. KRISTENSEN, *Danske Folkeæventyr* (1888). P. 174. No. XXVI. 332

"TYREN OG PRINSESSEN PÅ GLASBJÆRGET" (The Bull and the Princess on the Glass Mountain).

Ill-treated hero (by stepmother)—**Helpful animal** (bull)—Hero strokes bull's back, and gets food—Spy on hero—**Slaying of helpful animal** and boy proposed—Bull tosses stepmother into fire intended for bull's destruction—**Hero flight** on bull through three forests of apple-trees; hero's longing for apples

causes to appear trolls (1) three-headed, (2) six-headed, (3) nine headed; bull fights trolls, winning from them (1) horse, (2) spade and shovel, (3) bag of mist. Bull bids boy bury him with spade and shovel at foot of two hills, and return in two years' time to dig him up, bringing with him bowl of water, bowl of blood, and bowl of milk—**Menial hero** (stable-boy at castle)—**Magic clothes** and steeds—Hero thrice rides up glass mountain; receives silver apple and gold apple from princess, and third time kisses her—**Threefold flight** from competitors, who surround hero; bag of mist hides them—**Trophy marriage tests**—Impostors bring sham silver and gold apples, and tear their coat-tails. Hero throws trophy apples to princess, who fits into his coat the piece of cloth she had torn from it—**Recognition**—**Happy marriage**—Hero digs up bull, cuts off its head, washes it in water, blood, and milk, lays it at tail; whereupon prince springs forth, brother to princess. He had been transformed by stepmother.

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333 Louis Leger, *Contes populaires Slaves.* Paris, 1882. Pp. 203-10. No. XXV.

"Les Deux Frères."

Peasant's younger son called Cendrillot, because stupid. Elder son, journeyman cobbler, refuses cake to ants; will not replace fish in water, or settle dispute of fighting devils. Returns home having accomplished nothing—Hero sets out with healing water and a loaf, feeds the ants, throws fish back into water, and separates fighting devils. Reaches town where princess is dying. Whosoever can cure may wed her. Hero cures princess with healing water; but must perform **Tasks** to win her. Grateful beasts: ants separate poppy-seeds from ashes, fish fetches pearl, devils pick rose from Lucifer's garden—**Happy marriage.**

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334 Prof. Moltke Moe's Unpublished Collection. (From Bö and Hitterdal.)

"Gutten og Stuten" (The Boy and the Ox).

Hero, in giant's service, must clean stable of ox—[**Helpful animal**]—Giant killed—**Hero flight** on ox through brass, tin, and

silver forests. Hero plucks leaves, causing three giants to appear. Ox kills two giants, is wounded by the third; bids boy not name him; but boy does so, whereupon ox loses all power, and is slain together with hero by third giant.

Roumanian Fairy-tales and Legends. London, 1881. Pp. 1-20. 335

"THE SLIPPERS OF THE TWELVE PRINCESSES."

Menial hero (cow-herd)—**Fairy aid in dream**—**Menial hero** (gardener to emperor)—Princess as prize to anyone who discovers how twelve princesses wear out shoes—Laurel branches from fairy, planted by hero, become wishing-trees—Hero, rendered invisible, accompanies twelve princesses to their revels—**Magic clothes** from laurels—**Happy marriage.**

P. M. SÖEGAARD, *I Fjeldbygderne.* Christiania, 1868. Pp. 13-17. 336

"VESLE BRUNE OKSE" (Little Brown Ox).

Menial hero (shepherd)—Mistress starves hero—**Helpful animal** (ox)—**Ear cornucopia**—Spy on hero—**Slaying of helpful animal** proposed. Hero strikes mistress instead of ox—**Hero flight** on ox—Princess on mountain will give tin twig to man whom she does not like, silver and gold twigs to one she loves. Hero alone can ride up mountain; receives gold twig—**Happy marriage.**

GUILLAUME SPITTA-BEY, *Contes arabes modernes.* Leide, Paris, 1883. Pp. 152-61. No. XII. 337

"HISTOIRE DU PRINCE ET DE SON CHEVAL."

Simultaneous birth of hero and foal, and death of mother and mare; the foal to belong to hero. Sultan, hero's father, marries again; boy pets foal. **Ill-treated hero.** Stepmother conspires with Jew-lover to poison him—**Helpful animal**—Counselled by foal, hero throws food to cat, which dies—Stepmother feigns illness; Jew, as doctor, orders heart of foal as cure—**Hero flight** on helpful animal—**Hero disguise** (beggar's rags)—**Menial hero** (drives ox which turns water-wheel in king's garden)—Hero sum-

mons horse by setting light to one of horse's hairs; dons own clothes, and gallops round garden. King's youngest daughter sees, and falls in love with him. Hero returns to water-wheel. Gardener would thrash him, because of havoc done; princess forbids punishment—Princesses to choose husbands; all men to pass beneath their castle. Youngest princess will not make choice till man from water-wheel is called. She throws her kerchief to him. Wedding of six sisters celebrated. King angry with youngest; shuts her up with husband; falls ill; only milk of virgin bear in skin of virgin bear will cure him. Six sons-in-law sent in quest of it; hero procures it with aid of magic horse, brands the six sons-in-law, and gives them milk of old bear. Doctors say this is useless. Hero's bride takes milk which cures king—War breaks out; hero on magic horse slays the enemy. King puts ring on finger of unknown champion, and binds his wound with royal kerchief—Hero's bride shows ring and kerchief to king—Recognition—**Happy marriage**—**Villain Nemesis**—Jew and stepmother burned.

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338 STIER, *Ungarische Sagen und Märchen.* Berlin, 1850. Pp. 91-95. No. XIV. (From Pesth.)

"ASCHENBRÖDEL."

Peasants' two elder sons, sent to mind vines, refuse cake to toad, and fall asleep. Vines are trampled down. Despised youngest son, called Aschenbrödel, asks to guard vines; gives cake to **Helpful animal** (toad), and receives copper, silver, gold switches with which to tame the copper, silver, gold horses that trample vines—Princess as prize to anyone who can reach (1) rosemary on top of fir-pole, (2) gold apple on higher pole, (3) silk kerchief on highest pole—**Magic armour**, copper, silver, golden—Hero performs feats on copper, silver, gold horses—Fence, stable, and roof pulled down, because hero tells brother he saw stranger knight thence—**Trophy marriage tests**—**Happy marriage.**

GEO. MCCALL THEAL, *Kaffir Folk-lore.* 2nd edition. London, 1886. Pp. 169-71. 339

"STORY OF THE WONDERFUL HORNS."

Ill-treated hero (by father's wives)—**Hero flight** on ox—Ox fights and overcomes bull—**Ear cornucopia**—Ox killed by dun cattle. Hero breaks off horns as food-supply—Enters house in village and gives owner food from horns. Owner of house steals magic horns, substituting others. Hero starts off next morning; discovers trick, and returns to recover magic horns, which will not serve thief—Hero turned away from another house, because ragged—**Magic clothes** from horns—Hero stays in house, where is beautiful daughter; horns provide for household—**Happy marriage**—Hero and bride visit father—Magic residence from horns.

DR. M. TOEPPEN, *Aberglauben aus Masuren*, mit einem Anhange enthaltend: *Masurische Sagen und Mährchen.* Danzig, 1867. Pp. 148-50. (From Little Jerut.) 340

"DER RITT IN DAS VIERTE STOCKWERK."

Dying father bids three sons watch in turn on his grave—Elder brothers make despised hero watch in their stead—**Dead father help at grave**—Hero receives three switches, a ball of thread, and directions from dead father—Princess as prize to anyone who can twice ride to fourth storey of castle—Brothers go to contest, leaving hero to mind pigs and heat oven—**Magic attire** and gold horse from oak-tree, when struck with switches—Hero twice reaches fourth storey, receiving kerchief and ring from princess; is shot in the foot on way home—Search for lame man; ragged hero taken to princess. Hero fetches magic dress and steed; displays trophies—**Happy marriage.**

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341 ZINGERLE, IGNAZ UND JOSEF, *Kinder- und Hausmärchen aus Süddeutschland.* Regensburg, 1854. Pp. 395-403.

"DER ASCHENTAGGER."

Dying father bids three sons watch in turn on his grave—Elder brothers bribe despised hero to watch in their stead—**Dead father help at grave**—Hero receives bridle, thong, and Spanish staff—Princess as prize to anyone who can ride up face of rock—Brothers go to contest, leaving hero to mind house—**Magic armour** and steed from treasure-trees—Hero twice reaches rock summit; princess tries to kiss him; he escapes her—Guards stationed to intercept hero; he belabours them with thong and escapes, but is wounded in foot. King's handkerchief used for bandage—Search for wounded man; messengers find king's handkerchief on hero, who is taken to princess—He must prove his valour by slaying serpent that devours the flocks; kills serpent with Spanish staff. Princess still dissatisfied. Hero fetches magic armour and steed—Recognition—**Happy marriage.**

TABULATIONS.

P. CHR. ASBJÖRNSEN OG JÖRGEN MOE, *Norske Folkeeventyr.* 2nd edition. Christiania, 1852. P. 415. (From Sell, in Gudbrandsdal.) 319

"KARI TRÆSTAK."

(1) A little girl and boy are taken underground by a troll to be chambermaid and herd. Troll keeps the boy short of food; but amongst the cattle is a "wise" ox that tells the boy just to take the pipe out of its left ear, and instantly there will appear a table-cloth covered with all manner of dishes.—(2) Troll wonders that boy should look so well-nourished, and sends the girl to discover the reason. But she is lulled to sleep by an underground fairy (*huldre*). Troll puts in her neck a couple of magpie eyes that will never sleep, and then, learning how matters stand, wants to kill boy and ox.—(3) But the ox, being "wise", tells boy they must flee. They travel through a brass wood, a silver wood, a gold wood. Boy is careful to obey ox's warning to touch nothing.—(4) At length they reach a great mountain, at whose summit sits a princess. Anyone riding up the steep sides may have her. Boy rides up to her on his little brown ox.—(5) But king will not give her up till boy has thrice found her out. First she is concealed in one of the ears of the wise ox; then in a pin amongst several; lastly, in one of many loaves.—(6) By the help of the ox he succeeds each time in finding her, and at length he marries her.

Ibid., p. 418. (From Hardanger, Norway.) 320

"KARI TRÆSTAK."

(1) Widower with one son marries widow with one daughter. Hero is ill-treated by stepmother and stepsister, sent in all weathers to herd cattle, and allowed no food but a few grains of barley in his box.—(2) Among the sheep is a big grey ewe with a large teat which hero sucks, and so looks well-nourished.—(3) Stepmother thrice sends daughter to spy. On the first and second occasions hero puts her to sleep by lousing her.—(4) The third day stepmother puts a magpie's eye down her neck. In the evening, when asked by what means the boy lives, stepsister answers, "I saw nothing!" But magpie-eye says, "I saw the whole thing. He sucks the grey sheep."—(5) The sheep is at once slain, yet hero keeps healthy.—(6) There is further attempt to discover the secret, and on the third day the magpie-eye again reveals it: "He sucks the ear of the brown ox."—(7) Ox is to be killed; step-

mother is to hold it whilst hero strikes. He manages to strike stepmother instead, and is driven away by angry father, though allowed to keep the brown ox.—(8) They go out into the world together; come to a brass wood; brass ladle and brass stirring-rods (*tvarer*[1]) hang from all the branches; he is forbidden to touch, but cannot resist; takes a ladle and a stirring-rod. A two-headed giant appears: "Who touches my wood?" He is killed by the ox.—(9) They come to a silver wood; same thing happens; ox kills four-headed giant.—(10) They come to a gold wood; the hero takes a gold ladle and stirring-rod. "'Tis ill done", says the ox, "but beware not to pronounce my name." Six-headed giant fights the ox; ox falls on his knees. "Courage, my brown ox!" says hero. At that the ox is almost vanquished, but collects himself for a last effort, and kills the giant.—(11) They travel on and reach a king's castle. Ox bids hero chop off his head; he at length does so, and ox is transformed into a prince. They go together to castle where a wedding is being celebrated.—(12) Hero and prince are set to dress the dinner in kitchen. Hero stirs the pots and pans with his brass ladle and *tvare*, and all the dishes get a brass lustre. King and guests marvel thereat. Afterwards hero uses the silver, and then the golden ladles and *tvarer*, with corresponding results. When king sees hero's ladles and *tvarer* he would prefer him as a son-in-law if he has other riches.—(13) Hero asks king to accompany him, and shows him first the brass wood, then the silver, lastly the gold wood. So hero weds the princess, and the brown ox that became a prince is next to him in the kingdom.

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321 ATHANAS'EV, *Russian Folk-tales*. Moscow, 1861. Part v. No. XXXVIII.

(1) Gentleman has three sons; the youngest is a stupid. He sends eldest son to watch in field of wheat, for every night one *morga* of wheat is eaten. Eldest son falls asleep, and next morning a *morga* of wheat has gone. Same thing happens next night, when second son is sent to watch. Youngest son takes care to sleep by day, and stays awake on third night when sent to field. A bird comes; he catches it and puts it in a bag, then goes to sleep.—(2) Next morning elder brothers find him sleeping, nevertheless none of the wheat has been destroyed. They make him explain how this is; he shows the bird, and they take it from him and give it to father, saying that they caught it, and that youngest brother is a sleepy-head.—(3) Father sells bird to king, who locks it in cell and gives key to wife. Prince goes to door of cell, and bird asks him to set it free, bidding him steal key from mother's neck whilst embracing her.[2] Prince does so, and liberates bird, who is really a little brass-man, the guardian of buried treasure. He tells prince to summon him when needing help.—(4) Next day people come at king's bidding to see wonderful bird; but cellar is

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[1] A *tvare* is a rod some 12 inches in length, made from a fir-twig, with three branching twigs at the end. It is commonly used in Norway for stirring food over the fire.—*F.*

[2] See note 70.

empty. Oueen asserts her innocence, but is condemned to death. She remembers that prince may have stolen key. Visitors say he should be hanged, others that he should be drowned.—(5) Eventually he is sewn up in a pig-skin and turned out into the world. Mother gives him gold and silver. He summons brass-man, who bids him go beyond the sea and get hired as cook to a certain king. A war will break out, and he must ask leave to go and watch the battle, and, when outside the gates, call the brass-man. Hero serves two years as cook's assistant at palace; then war breaks out.—(6) He bribes cook and gets leave. Brass-man equips him, gives him horse, a magic sword which will slay all the enemy, and a silver apple. The king will afterwards invite him to palace; he must decline to go. All happens as foretold. Hero dons pig-skin and plays with silver apple, which princess, seeing, longs to possess.—(7) Next year another war breaks out. All happens as before. Hero gets a gold apple, which he afterwards gives princess.—(8) The third year, a third war; hero gets apple like the sun. He is wounded; king binds up his arm with his own handkerchief, giving unknown hero his ring as reward.—(9) Hero dons pig-skin and describes battle to other servants in kitchen, and tells of the strange knight who defeated the enemy, was wounded and received king's ring, etc. He gives also the third apple to princess.—(10) Eventually he makes himself known to her and marries her.

M. DRAGOMANOV, *Malorusskiya narodnuiya predaniya i razskazy.* (Legends and Popular Tales of Little Russia). Kiev, 1876. Pp. 262-67. 322

"KORSBURY-POPELJUH" (Dirty Cinder-boy).[1]

(1) A king has three sons, two clever, and the youngest stupid. He is always in the cinders, and spends his time in amusing himself.—(2) But when the sea-horses [miraculous horses that come forth every night from the sea] spoil the king's fields, Popeljuh catches three of them, and keeps them in his stable without saying a word to anyone.—(3) Another king from beyond the Red Sea proclaims that whosoever, on horseback, can jump as high as the second storey of the castle shall wed his extremely beautiful daughter. Popeljuh leaps up to the second storey, and gives a ring and a handkerchief to the princess, kisses her, and escapes back home, where he sits in the ashes and pretends to know nothing.—(4) After a year the king announces his daughter's wedding. Popeljuh gives a horse to each of his brothers, mounts the third himself, and rides to the wedding.—(5) He is married to the princess, but again escapes.—(6) Three kings declare war against his father-in-law. Popeljuh gains a victory, and is reunited to his wife.

[1] See note 71.

323 *Gypsy-lore Society, Journal of the*, vol. iii, pp. 208-10. ("Tales in a Tent", by John Sampson.)

"DE LITTLE BULL-CALF."

(1) Little boy pets little bull-calf which father gives him. Father dies, mother marries again, and stepfather ill-treats little boy, threatening to kill bull-calf. When little boy is feeding it with barley bread an old man appears and advises him to go away with his bull-calf to seek his fortune.—(2) He sets out, goes a long, long way, and reaches farmhouse, where he begs a crust of bread, half of which he gives to calf. He comes to another house, begs a bit of cheese-rind, and offers half of it to calf. "No!" says little bull-calf. "I'm going across this field into the wild wilderness, where are tigers, leopards, wolves, monkeys, and a fiery dragon. I shall kill every one, except the fiery dragon, and he'll kill me." Little boy cries at this. Bull-calf tells him to get into tree, where none can come nigh him but the monkeys, and the cheese-rind will save him from them. Then, when bull-calf is killed, the dragon will go away for a space. The boy must meanwhile get down, skin the calf, take its biggest gut, blow it out, and it will kill everything he hits with it. When fiery dragon returns he must kill it and cut out its tongue. Little boy does as bidden.—(3) When monkeys climb up tree to him he takes the cheese and says, "I'll squeeze your heart like this flint stone." And the monkey prudently retires. Little boy watches the fighting, cheering the little bull-calf, till it is killed by the dragon.—(4) Little boy goes on, and sees a king's daughter staked down by the hair of her head for the fiery dragon to destroy her; he sits by her talking, and will not be induced to go away ere the dragon come, but says he will overcome it. The dragon draws near with terrible roar; little boy hits it about the face with bull's gut till it dies. But dragon has bitten off his front finger. He cuts out dragon's tongue,[1] then takes leave of king's daughter.—(5) She is sad at parting from him, and ties a diamond ring into his hair. Presently king comes by, expecting to find no trace of his daughter but the prints of the place where she was. He is much surprised, learns who has saved her, unties her, and takes her home to palace.—(6) King announces "in all the papers" that the man who has saved his daughter shall have her to wife, and shall succeed to his kingdom and estates. Then gentlemen come from all parts of England with their front fingers cut off, and with tongues of every description. For they go about shooting wild beasts on purpose, but never can find a dragon to shoot. And little boy comes up very disconsolately once or twice, and the princess notices him. But king is angry, and turns him out. Princess feels sure she knows that boy. Kings' sons continue to present themselves, and after a time the boy comes up again, dressed a little better. King says to daughter, "I see you have an eye on that boy, and if it is to be him, it has to be him." All the

[1] See note 72.

other suitors are ready to kill him and wish him turned out; but king says, let him show his claim.—(7) Then boy shows the diamond ring with princess's name in it, and the fiery dragon's tongue; and he is married to the king's daughter, and has all his estate. Stepfather now comes and wants to own him, but the young king doesn't know such a man.

JOSEF HALTRICH, *Deutsche Volksmärchen*, aus dem Sachsenlande in Siebenbürgen. Wien, 1882. Pp. 96-100. No. XXIV. 324

"DAS ROSENMÄDCHEN."

(1) Hero seeks rose-girl, whose castle is guarded by a dragon. Bees conduct him to her castle, where he hires himself as gooseherd.—(2) He learns that she goes every night to a ball, and, by means of magic wishing-bell which his mother gave him, he gets a copper horse and mantle, a silver horse and mantle, lastly, a gold horse and mantle; goes three nights to the ball, and dances with the rose-girl.—(3) She falls in love with him, and her mother counsels her to put some pitch in his hair that she may know him elsewhere.—(4) In this way he is recognised next day when they see him as gooseherd, and he helps them to escape from the dragon. . . . . (The story does not end here.)

Ibid., pp. 195-96. No. XLVII. 325

"DER ASCHENPUTTEL WIRD KÖNIG."

(1) Peasant has three sons: the youngest is abused and mocked by elder brothers, and, because he is always sitting in the ashes, they call him Aschenputtel.—(2) The king dies, and, according to custom, all the people are to assemble in the royal meadow for the Lord to set the crown on the head of whomsoever he will. Hero wants to go with elder brothers, but they deride him, and bid him bide at home.—(3) He steals out after them, and reaches the meadow, but, afraid of being recognised by his brothers, he hides in a pig-sty. The crown is laid on the hill and the bells are rung.—(4) The crown is raised aloft in the air, hovers over the heads of all, then settles on the pig-sty. There they find Aschenputtel, and all bow the knee to the new king.

O. KOLBERG, *Lud. Krakowskie.* (The people; province of Cracow.) Vol. iv, pp. 1-3. 326

"LES TROIS FRÈRES CHEVALIERS."

(1) Dying father bequeathes three magic whips to his youngest son, who is stupid, and generally lying by the stove, whence he is called Piecuch (from *piec*=oven).—(2) By means of magic whips he is thrice victorious at the contests for the hand of the king's daughter.

327 *Ibid.*, pp. 3-5.

[A similar story.] (1) The hero is "black as a sweep, and always by the stove".—(2) He succeeds in scaling a glass mountain, and marries the king's daughter.

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328 O. KOLBERG, *Lud. Sandomierskie.* (The people; province of Sandomierz.) Warsaw, 1865. Pp. 274-76.

(1) Dying father bids his three sons (two clever and the youngest stupid) watch by turns for three nights on his tomb.—(2) The two elder send the youngest each night, and dead father gives him three talismans, an (?) ivory apple (*une pomme d'éléphant*), a snuff-box, and a trumpet, and hides them for him.—(3) King announces that whosoever can ride mid-air round his castle shall wed his daughter.—(4) Youngest son, who is usually asleep behind the stove, dresses himself magnificently, gets a miraculous horse by means of his talismans, and accomplishes the task. Then he hides behind the stove.—(5) Long search is made for the champion, who is at last discovered.—(6) He weds the princess.

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329 O. KOLBERG, *Lud. Kujawy.* (Province of Kujawy.) 2 vols. Warsaw, 1867. Vol. i, pp. 127-29.

"THE GLASS MOUNTAIN."

(1) King puts his daughter in a glass mountain, and announces that whosoever can reach her shall marry her.—(2) In the forest there lives a man, called "King of the Mice" [or, in other versions, "Cloak of Mice"]; he has often gained the mountain, and eluded the soldiers.—(3) At the same time there is a peasant who has two sons; the younger, who is supposed to be stupid, goes into the forest, slays the king of the mice, dons his garb, and thrice succeeds in reaching the princess.—(4) The king gives her to him in marriage.—(5) A war breaks out. The king's son-in-law completely vanquishes the enemy, and becomes king himself.

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330 O. KOLBERG, *Lud. Lubelskie.* (Province of Lublin.) Vol. ii, pp. 180-83. (Taken down near Lublin.)

"THE OLD MAN WITH THE BEARD."

(1) A nobleman, when out hunting, catches a monster, one ell in height, and with a beard one ell long. He shuts it up so as to show it to his neighbours.—(2) His young son, taking pity on the prisoner, lets him escape.—(3) Father orders servant to slay his son; but servant lets him run away, and kills a dog instead.—(4) Young man takes service as scullion to a nobleman, who has four daughters. He receives gorgeous clothes from the grateful

dwarf; all the daughters fall in love with him.—(5) The youngest marries him; his father is invited to the wedding.—(6) Hero makes known the truth, and his father kills himself in despair.

FRIEDRICH S. KRAUSS, *Sagen und Märchen der Südslaven.* Leipzig, 1883-84. Vol. ii, p. 346. No. 139. 331

"HELD HIRTE UND DAS SCHECKIGE KÜHLEIN."

(1) An old man's son cannot get food enough at home, and, because he complains about it, his father turns him out. He takes situation as cowherd at an inn. The first day at dinner-time, when the other herds begin to eat, hero sits empty-handed, and begins to cry.—(2) A spotted cow walks up to him, and asks why he cries, and hearing it is because he has no dinner, says, "Screw my right horn off, and you will therein find a cloth; spread it, and you will get food in plenty." Boy does so, eats, then returns cloth to horn, which he screws on again. He cannot eat his supper at home that evening, and next morning only gets half his allowance of food. Next day he gets his dinner from magic cloth, as before, and in the evening can only eat half of his half-share of supper. Next day he only eats a quarter of his usual portion, so a spy is sent to get at the secret. Spotted cow warns boy, and gets all the other cows to stand round. For all that the spy sees everything, and returns to tell innkeeper.—(3) Spotted cow won't go home that evening, but stays in the field all that night and the next. Cow tells hero that she is to be shot; he must run home, get all his clothes, and escape with her. Boy does so, then gets on cow's back. Immediately she spreads out wings, and they go apace.—(4) They enter a wood where the cow's enemy, a huge dragon, dwells in a hollow tree. Hero collects some dry grass, and stops up the opening above and beneath. He sets fire to the grass, and the dragon perishes.—(5) They now journey on to a large hill, the cow's home, where they live many years, till hero grows as strong as an animal. He must then try to pull up a tree, roots and all. He cannot, so must stay seven years more. [Here the tale passes into a variant of Grimm's No. 71, "How Six Men got on in the World," and of "Shepherd Paul" in Jones and Kropf's *Magyar Tales.*]

E. T. KRISTENSEN, *Danske Folkeæventyr*, opt. af Folkemindesamfundets Medlemmer (1888). P. 174. No. XXVI. (Narrated by Ane Nielsen [a farmer's daughter, still living]; from Lisbjærg Terp, Jutland.) 332

"TYREN OG PRINSESSEN PÅ GLASBJÆRGET" (The Bull and the Princess on the Glass Mountain).

(1) Widower with one son marries widow with one son. Stepmother ill-treats hero, and makes him herd cattle, among which is an enormous bull, a

terror to all. Hero gets only some burnt crusts and some milk for his dinner. —(2) Bull tells him to stroke its back ; he does so ; gets butter, bread, and a sausage. He can eat nothing on his return home, and will not explain why.— (3) Next day stepmother sends own son to spy ; he reports what he sees, and stepmother orders boy and bull to be burned.—(4) Great pile of wood is kindled ; hero mounts ox ; stepmother bids him draw the pile of wood ; he refuses ; bull instantly takes stepmother on his horns and tosses her into fire. —(5) Bull rushes off with hero on his back. They pass a forest of apple-trees ; hero is forbidden to touch, but cannot help wishing he had some apples. The wish is barely uttered when forest begins to tremble. Bull reproves hero for having taken an apple. But he has not. "Look in your pocket for it!" It is no use throwing it away ; for immediately a three-headed troll rushes forth. Bull tosses him up into the tops of the trees. Troll is willing to give up his apples, but bull requires the horse he has at home. Troll refuses it and is tossed again. They get the horse and leave the troll alone.—(6) They come to another forest with still more beautiful apples. Hero wishes as before. A six-headed troll appears, and is tossed by bull till he gives up a spade and shovel.—(7) They come to a third forest. Boy again wishes for apples. Nine-headed troll appears, and is tossed until he gives up a bag of mist that hangs behind his door.—(8) Bull carries boy to foot of two hills, bids him dig a hole, put bull into it, throw some earth over him after having laid shovel and spade on him, and then seek employment in yonder castle. In a year he is to return to dig up bull, remembering to bring with him a bowl of water, a bowl of blood, and a bowl of milk.—(9) Hero is employed at castle as stable-boy to help the groom.—(10) Troll is going to fetch princess. She has been brought up on a glass mountain, where she keeps a silver apple and a gold apple. Whoever can ride up glass mountain and take first the silver apple, the second time the gold apple, and the third time kiss the princess, is to be her husband. Many try in vain. Hero rides in black on a black steed, in yellow on a yellow steed, in white on a white steed, kisses and wins her.—(11) At the foot of the mountain the other competitors try to surround him to find out who he is ; but he has brought with him the bag of mist, pours it out, and passes them unseen. —(12) King arranges a feast. Knights assemble, each bringing sham gold and silver apples which they have had made by gold- and silver-smiths. Hero rides up and throws silver apple to princess. Next day he appears on yellow horse and throws the gold apple. On the third day he rides the white horse. The gates are closed behind him. The other competitors notice that there is a piece gone from the tail of his coat (for the princess had torn it off the day he kissed her). Accordingly they all tear bits from their coats.—(13) Hero appears before princess, and because the piece of cloth fits his coat she recognises him as her deliverer. They are to be married.—(14) Before the wedding hero wants to go for a drive, and takes with him water, blood, and milk. Princess accompanies him, but is not allowed to follow to bull's grave. Hero digs down till he reaches the spade and shovel, when the work is finished by magic, without his aid. Bull says : "Cut off my head ; wash it in water, milk, and blood, after laying it at my tail." This done, immediately a handsome youth stands before hero and tells him he is the son of the queen of the castle,

and that he was transformed to a bull by his stepmother, who is now dead, having expired at the moment of his deliverance. The prince dons a white suit brought by the white horse which has come running up to them. They join princess, who instantly recognises her brother; then all drive home, where they hear of queen's recent sudden death.—(15) Hero and princess are married. The retransformed prince marries a neighbouring princess.

LOUIS LEGER, *Contes populaires Slaves*. Paris, 1882. Pp. 203-10. No. XXV. (A Slovac tale; taken from *Recueil de litt. pop. Slovaque*, published by "la Matica" [Literary Society]. Vienna, 1870. Vol. i.) 333

"LES DEUX FRÈRES."

(1) Poor peasant has two sons, Jozka and Janko. The latter works in the house, and being stupid and clumsy, is called Cendrillot.—(2) Jozka is a journeyman cobbler, and one day, when setting out, his mother gives him some cakes, and his father his blessing. Ants ask for some of the cake, which he refuses them. A fish has jumped out of water, and he refuses to replace it. Some devils are disputing and fighting at the cross-roads, and he does not attempt to separate them. When he has eaten his cakes he returns home; Janko reproaches him with having effected nothing.—(3) He sets out himself; father gives him water which will heal all diseases; mother makes him a loaf for the journey. He rests where his brother had rested, eats some bread, and feeds the ants. Arrived at river, he throws carp back into water. He separates the fighting devils.—(4) Reaches a town where everyone is mourning; king's daughter is in mortal agony, and whoever can cure her shall marry her. Janko asks for an interview, and cures her with magic water.—(5) Princess does not want to marry him; he must first perform tasks. She mixes together two bagfuls of poppy-seeds and two of ashes; he must separate them by next day. Ants perform task.—(6) Princess will not marry him. He must procure the most precious pearl from the bottom of the sea. Fish gets it for him.—(7) For third task he must bring a rose from hell. Devils pick him a lovely rose from Lucifer's garden. Janko's face is quite black from the hell-fire.—(8) Princess is pleased with rose, but not with black Janko; yet she must keep her word; so dons wedding robes, and the priceless pearl shines from her crown. She marries Janko.

PROF. MOLTKE MOE'S Unpublished Collection. (From Bö and Hitterdal.) 334

"GUTTEN OG STUTEN" (The Boy and the Ox).

(1) A boy who is in giant's service is set to clean the stable of an ox. Finding task insurmountable, he drives a plug into the ox. When giant comes to see if work is done, the plug flies out with great force and hits him in the

head, smashing it to pieces.—(2) Boy mounts the ox and rides "far and farther than far". They come to an immense wood with trees and leaves of brass. Ox cautions boy not to touch the leaves, or to speak, or name the ox. They have almost passed the wood, when boy plucks a brass leaf. "Who is it that passes my wood?" says the giant, who is so furious that fire sparkles from him. "That you will soon learn!" says the ox, as he rushes at him and kills him. The same thing happens when they pass the wood with trees and leaves of tin; also when they reach the silver wood.—(3) But here, whilst fighting the giant, the ox receives a wound. The boy says, "Blood is dripping from you, ox!" At the same moment the ox loses all his power, and the giant kills him and the boy together.

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335 *Roumanian Fairy Tales and Legends.* London, 1881. Pp. 1-20.

"THE SLIPPERS OF THE TWELVE PRINCESSES."

(1) A *zina*, or fairy, appears thrice in a dream to cowherd, bids him go to court of a certain emperor, and he will marry a princess.—(2) He is engaged as gardener; must every day give bouquet to each of the princesses. Emperor proclaims that anyone discovering how twelve princesses wear out their shoes in a single night[1] shall wed any one of them.—(3) Fairy appears to hero, gives him two laurel branches, gold spade, gold watering-pot, and silk veil. He plants laurels as bidden, says, "Beautiful laurels, with a golden spade I have dug you, with golden watering-pot I have watered you, with silken veil I have wiped you", and gets every wish fulfilled.—(4) Becomes invisible, hides in princesses' room, follows them through invisible door to enchanted bowers with leaves of silver and gold and jewels; sees them row on lake in twelve boats with twelve emperors' sons, to whom they have given enchanted beverage, and with whom they afterwards dance till shoes are in holes.—(5) Hero falls in love with one of the princesses, and on three following days gives her in the usual bouquet the branch of silver leaves, gold leaves, and jewel leaves which he has plucked the preceding night.—(6) Princesses, finding secret discovered, invite gardener to their revels, meaning to give him enchanted beverage. Hero gets magic clothes from laurels, and fourth night accompanies princesses, having emperor's permission to hide in their room, as others have done, to discover their secret.—(7) Eventually he marries his favourite princess.

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336 P. M. SÖEGAARD, *I Fjeldbygderne.* Christiania, 1868. Pp. 13-17.

"VESLE BRUNE OKSE" (Little Brown Ox).

(1) Poor labourer, who has many children, sends eldest boy out into the world. He becomes a shepherd.—(2) His mistress is an avaricious, wicked woman, and nearly starves him. When the rest of the cattle are sleeping a

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[1] See note 73.

magic ox amongst them turns his ear to the boy, who finds therein butter, cakes, and cheese. When he is satisfied ox says, "Are you thirsty, John? Drink from my horn." Thence he drinks beer; has never tasted better.—(3) After some time mistress sends daughter to discover secret. She feigns sleep, and watches everything.—(4) Mistress orders ox to be slain. John asks leave to give the blow instead of butcher. He takes the axe, and happens to strike mistress on the head. She faints.—(5) Ox jumps up, takes John on his back, and runs away.—(6) They come across a number of horsemen, who ride up steep mountain to win princess. She sits on the top, holding a twig of gold, a twig of silver, and one of tin. If she does not care for a man she will give him tin twig, should he reach the top; if she likes him she will give him the silver twig, and he will have to try once more; if she loves him she will give him the golden twig.—(7) None of the suitors have reached more than halfway up; but John gets to the top and receives the gold twig. From that day the little brown ox stands in the king's stable, and is caressed and cared for like the most beautiful horse.

GUILLAUME SPITTA-BEY, *Contes arabes modernes.* Leide, Paris, 1883. Pp. 152-61. No. XII. 337

"HISTOIRE DU PRINCE ET DE SON CHEVAL.[1]

(1) Sultan has son born to him; at the same time a mare of pure strain bears a foal, which sultan says shall belong to the new-born child.—(2) Child's mother dies when he is still a youth; and the mare dies also. Sultan marries again, and boy is sent to school. Every day, on his return, he visits the foal, and caresses and feeds it.—(3) The slave whom the sultan has married has a lover, a Jew, who conspires with her to poison the child because he is an obstacle to their meeting. On visiting the foal, hero finds it weeping, and when he asks why, learns that his own death is planned. Horse tells him to beware of poison, so he gives his food to the cat, and it dies. Jew knows that only the horse can have warned him.—(4) He tells stepmother to rub her body all over with some ointment and feign illness, and he will pretend to be a doctor. Sultan sends for him to attend wife, and he says that the only cure for queen is the heart[2] of the foal of a mare of pure strain.—(5) Hero asks to be allowed to have one ride on his horse before it is killed for his stepmother. A cavalcade is in readiness to attend him, and he mounts his horse and gallops out of sight of all. When he has entered another kingdom he dismounts, buys a poor man's rags for ten *mahboubs*, dons them, and puts his own clothes on horse's back. Horse gives him one of his hairs and a flint for striking spark, and says if he ever wants him he has but to set light to the hair and horse will be at his side.—(6) He parts from horse and goes to king's garden, and gets engaged by head-gardener to drive the ox which turns the water-wheel. For several days he works thus; then summons

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[1] See note 74.

[2] See note 75.

his horse, dons his own clothes, and gallops about the garden.—(7) King's youngest daughter sees him from her window and falls in love with him. He resumes his rags and continues at the water-wheel. Gardener comes and asks who has made garden so untidy. He says he does not know. Gardener ties him to tree, meaning to thrash him ; king's daughter cries out to let him alone. Hero returns to the water-wheel. Every day, king's daughter orders from him a biscuit and a fowl.—(8) She remarks to her sisters it is high time they were all married. Queen tells king, who makes proclamation that every man is to pass beneath the ladies' castle, for they wish to choose husbands. If any one should please either of the princesses she is to throw her kerchief to him. The young men pass by, and six of the sisters make their choice. But youngest has not thrown her kerchief to any. The king is told, and says there is no one left except the poor fellow at the water-wheel. He is fetched ; she throws her kerchief to him ; the king is angry.—(9) The marriage contracts are signed, and the wedding of the six sisters celebrated. But the youngest is shut up in a room with her husband. King falls ill with grief.—(10) Doctor orders him milk of a virgin bear in the skin of a virgin bear. King sends his six sons-in-law to procure it. When they have set out on their fine steeds, hero goes to the miller, borrows his lame mare, and rides off. The inhabitants make fun of him. He strikes his flint to fetch magic horse, then bids it form a camp, the beginning of which is not known, the limit of which is not seen, and let it be full of bears. It is even so. Hero finds a tent of gold embroidered with pearls prepared for himself. The six sons-in-law draw near, rejoice to see the camp and the bears, and tell the camp-servants that they want some bear's milk. They are told to enter king's tent. Hero inquires what they want.—(11) He will give them the milk, on condition that each of them consents to having a circle and a rod burnt on his back. He brands them all ; then brings an old bear, cuts its throat, and fills its skin with the milk of another old bear. They take it and go. Then hero skins a virgin bear, and takes the milk of another virgin bear. Thanking his magic horse, he departs on the lame mare, and is again ridiculed by the townsfolk when returning it to the miller. He gives the milk to his wife to take to her mother. Doctors have examined the milk brought by the sons-in-law, and say it is of no use, it is an old bear's.—(12) But that which youngest daughter brings is all right, and queen takes it to her husband, who is cured forthwith.—(13) A war breaks out. The tents are pitched opposite the tents of the enemy. Hero rides forth on miller's lame mare, summons magic horse, and begs that all his hairs may flash forth fire. He advances to the king, offers his services in battle, and slays one-third of the enemy, his horse casting flames about. He vanishes. King wishes it had been his sons-in-law.—(14) Next day hero does just as before. King takes off his own ring and puts it on the stranger's finger ere he vanishes.—(15) Next day hero descends into the fight and kills the remainder of the enemy. His arm is wounded, and the king binds it with his royal kerchief. The stranger vanishes.—(16) Youngest daughter being told what has happened, goes to mother, saying, "Get my father to come and see his ring and his kerchief." King is told, and finding them upon Mohammed the Wise (the hero), falls at his feet and bids him tell his story.

Hero says he is a prince, and the six sons-in-law are his father's *mamlouks*, whom once he struck and they took to flight. Fearing his father's displeasure, he set out in pursuit of them to bring them back; but finding they were the king's sons-in-law he held his peace. King's youngest daughter saw him in the garden, and recognised his royal estate. "Here is your daughter, she is still unwed."—(17) The wedding is celebrated, and hero takes leave of king, and carries his bride to his father's kingdom. His father is dead, and hero succeeds him.—(18) He sends for the Jew and for his father's widow, and has them thrown into the fire and consumed.

STIER, *Ungarische Sagen und Märchen.* Berlin, 1850. Pp. 91-95. 338
No. XIV. (From Pesth.)

"ASCHENBRÖDEL."[1]

(1) Peasant has three sons. He sends the eldest to mind his vines. A toad asks him for a piece of his cake. He refuses to give it, throws a stone at toad, and falls asleep. When he wakes up a number of the vines have been trampled down. Same thing happens next day when second son is sent. —(2) On the third day the youngest son, who is called Aschenbrödel, because he sits in the ashes, and is considered good for nothing, asks to be sent to keep guard over the grapes. They laugh at him, but let him go and try. He willingly spares some cake for the toad, who gives him a copper, a silver, and a golden switch, and tells him that ere long three horses, copper, silver, and gold, will come to tread down the vines; but he has only to strike the horses with the three switches, and they will become tame and obedient, and will afterwards appear at command. So it happens; and there is a fine harvest of grapes; but Aschenbrödel does not tell father how he guarded them.—(3) One Sunday the king places a high fir-pole in front of the church, and on the top of it a gold rosemary, and promises his daughter to the man who can reach the rosemary with one spring from his horse's back. All the knights in the land make the attempt, but none can jump high enough. A young knight in copper armour on a copper horse seizes the rosemary at an easy bound, and vanishes.—(4) When the brothers return home and tell Aschenbrödel, he says he saw the whole thing much better from the fence. Brothers pull it down.—(5) Next Sunday a gold apple is placed on the top of a still higher pole. Hundreds try in vain to reach it. It is carried off by a knight in silver armour on a silver steed.—(6) Aschenbrödel tells brothers he saw capitally from the stable, which is accordingly pulled down.—(7) Third Sunday a golden silk kerchief is placed on a much higher pole, and it is carried off by a knight in gold armour on a gold steed.—(8) Aschenbrödel tells brothers he saw all from the ledge of the roof. They break it down.—(9) King proclaims that the knight who has deserved his daughter should make himself known by bringing the rosemary, the apple, and the kerchief. No

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[1] See note 76.

one comes. Then king invites all the men in the kingdom to come and see him; but the stranger knight is not amongst them.—(10) At last he appears in golden apparel on golden steed. Bells ring, cannons sound. Hero gives the trophies to princess, takes off his helmet, and is recognised as Aschenbrödel by the astonished populace.—(11) Hero marries king's daughter, rebuilds house for brothers, and takes father to live with him. Bride's father soon dies, and Aschenbrödel inherits all.

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339 GEO. MCCALL THEAL, *Kaffir Folk-lore.* 2nd edition. London, 1886. Pp. 169-71.

"STORY OF THE WONDERFUL HORNS."

(1) Hero's mother being dead, he is ill-treated by his other mothers.—(2) He determines to leave home, and rides off on an ox given to him by his father. They come to herd of cattle with a bull. Boy dismounts; ox fights and overcomes bull. Boy rides on again.—(3) Feeling hungry, he strikes right horn of ox, and food comes out. Having eaten, he strikes left horn, and the remaining food goes in again. Boy sees a herd of dun-coloured cattle. Ox says, "I will fight and die there. Break off my horns and take them with you. When hungry, speak to them, and they will supply food."—(4) The ox is killed, and hero takes the horns and walks on to village where people are cooking the weed *tyutu*, having nothing else for food. Hero enters a house, speaks to horn, and gets food enough for himself and owner of house. Having eaten, they fall asleep.—(5) Owner of house hides magic horns, substituting others. Hero starts off next morning, but when he speaks to horns no food comes. He returns to house, hears owner speaking to magic horns, but getting nothing from them. He takes them from thief and journeys on to another house, where he may not enter because ragged and travel-stained.—(6) He comes to a river, and sits down on the bank. He speaks to horns, and a new mantle and handsome ornaments come forth.—(7) Dressed in these, he is received at a house whose owner has a beautiful daughter; he stays there, his horns providing food and clothing for them all.—(8) After a time he marries daughter; takes her home, and is welcomed by his father.—(9) He speaks to horns, and gets a fine house in which to live with his wife.

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340 DR. M. TOEPPEN, *Aberglauben aus Masuren*, mit einem Anhange enthaltend: *Masurische Sagen und Mährchen.* Danzig, 1867. Pp. 148-50. (From Little Jerut.)

"DER RITT IN DAS VIERTE STOCKWERK."

(1) Dying father bids his three sons (the youngest of whom is deemed stupid) watch one night each on his grave.—(2) Eldest son is afraid to do so, and youngest watches in his stead. At midnight grave opens; dead father

comes forth and gives son three switches.—(3) Second night hero watches instead of second son, and receives from father a ball of thread. Hero tells nothing to brothers.—(4) In the town is a king who has promised his daughter in marriage to anyone who can twice ride on horseback to the fourth storey of the castle. Princess will give the successful rider, first a kerchief, and the second time a ring, in token of his accomplishment. Many have already tried in vain.—(5) When hero goes on third night on his own account to watch on father's grave, father commends him for his faithfulness, and says that if he would like to win the princess he must go to the oak-tree in the garden, strike its stem with the three switches, and he will then see what he is further to do.—(6) Next day the two brothers determine to try for the princess, and bid youngest stay at home to mind the pigs and heat the oven. When they have started hero strikes the oak-tree, bids it open, and takes out gorgeous attire and a golden saddle-horse. He reaches the castle, rides up to the fourth storey, and receives the kerchief from the princess. When brothers return and find him in his accustomed place, as though naught had happened, they mock him.—(7) Next day, when they have started to castle, hero equips himself at the oak-tree, rides up the castle-walls, and wins the ring from the princess. On the way home someone shoots at him, wounding his foot. He leaves outfit and horse, kerchief and ring, in the oak-tree, and goes home.—(8) Princess seeks for the prince who has won her, and learning that he has been lamed, she gives orders for every lame person to be brought before her. The messengers come to the house of the three brothers. The two elder confess that the youngest is lame, though it cannot be he that they seek.—(9) But they take him to the princess, who weeps at the thought of marrying one so ugly and dirty. Hero goes to the oak-tree, dons the magic dress, and rides back to the princess on the golden steed. A servant follows after him with six golden horses and twelve silver mares with twelve silver foals, all of which henceforth are his.—(10) He shows the kerchief and ring; the princess rejoices, and they are married.

ZINGERLE, IGNAZ UND JOSEF, *Kinder- und Hausmärchen aus Süddeutschland*, Regensburg, 1854. Pp. 395-403. (Heard at Absam.) 341

"DER ASCHENTAGGER."

(1) A peasant lives in forest with three sons. The two elder are active lads, the youngest is an idle booby who is fit for no work. Though twenty years old, he wears a child's frock and sits all day on the hearth, so that he is called "Aschentagger". When father is dying, he bids each son come in turn to his grave for the first three nights after his death, and he will help them with word and deed.—(2) Eldest son fears to go, and promises Hansl, the youngest, a loaf of bread if he will go in his stead. Hansl agrees, and waits till midnight at father's grave, when, as clock strikes twelve, father rises from tomb, calls Hansl his best son, and gives him a bridle, which will one day prove of great service. Hansl hangs bridle in empty stable, and says nothing about it to

brothers.—(3) Second night he gets a loaf of bread from second brother, and goes in his stead to grave, where father gives him a thong. He spends the day among the ashes as usual.—(4) Third night father gives him a Spanish staff, then vanishes. Hansl does not tell brothers, but, putting staff with bridle and thong in stable, he returns to hearth.—(5) Near to their home is a steep wall of rock, at the top of which is a beautiful table-land. The approach from the front is perilous, but at the back the way is easy. King has proclaimed that whoever can ascend the rock from the front shall wed his daughter. A day is fixed for the trial, and numbers assemble to witness the contest. Elder brothers go, and tell Hansl to bide at home and mind house. But Hansl takes bridle and whip, and hobbles into the wood. There he finds a splendid dappled steed tied to a fir-tree, and on another tree a silver suit of armour. He dons the armour and bestrides the steed, and, in a trice, is at the foot of the precipice. All make way for the unknown knight, and the steed carries him safely to the summit of the rock. King's daughter hastens to meet him, and would embrace and kiss him, but Hansl, not comprehending, avoids the kiss and rides away like the wind into the wood, where he leaves horse and armour, then returns to the hearth as though he had never left it.—(6) King's daughter was so well pleased with stranger knight that she asks king to arrange another contest, when he might come again. All happens as before. Again the princess would embrace Hansl, but he springs away, and rides at full speed towards the wood. But king has stationed strong guard, and promised a reward for stopping the knight. King himself stands by them. Hansl is instantly surrounded, and, whilst dealing blows right and left with his thong, is wounded in the foot. He calls for a bandage, and king takes his own handkerchief to bind up the wound. But the guard are somewhat scattered, and Hansl puts spurs to his steed and away! Brothers return, find him playing with ashes, and tell him of stranger knight.—(7) Princess is inconsolable at losing her champion, and king sends commission throughout the land to visit every man and boor, and find the wounded knight. They come to the brothers' house, but find no wounded man. Elder brothers confess that there is another man in the house, but he is a perfect booby. Messengers examine him, and finding king's own handkerchief on him, they carry him off to the king and his daughter.—(8) Princess weeps at sight of dirty Hansl, and king says he must prove his valour by slaying the fearful snake that devours their folk and flocks. Hansl agrees, and goes home to fetch Spanish staff; trips off to the wood, blowing a whistle he had once bought at a fair. Presently the dreadful viper appears, and he strikes it dead with his staff. King is delighted with so brave a son-in-law, but princess laments, and will not accept him. Hansl has now to take up his abode at the court; but he is troubled to see the princess always weeping.—(9) So he goes home to fetch bridle and thong, finds the steed and silver armour, and gallops full tilt to the court. Princess is at the window and sees her own knight appear. "My bridegroom!" she says, and rushes to greet him. So they are married, and the Aschentagger becomes a king's son-in-law.

APPENDIX.

APPENDIX.

A.—CINDERELLA.

NOTE.—The following variants were noted after the earlier sheets of the volume were in the press; wherefore abstracts of them could not be included in Part I. The corresponding tabulations will, however, be found in bibliographical order in Part II.

Indian Antiquary. Bombay (1891). Vol. xx, pp. 142-47. "Folk-lore in Salsette," by Geo. Fr. D'Penha. 307

"BÂPKHÂDÎ."

Mendicant has wife and six daughters. Boiling rice poured into his hand raises blister on thumb. Wife opens blister, and heroine comes forth. Six girls and heroine shut up whilst mother makes rice-cakes; they make excuse to be released in turn, and eat all the cakes. Mother makes cakes of ashes for self and husband. Father pretends to take seven girls to visit uncle, and abandons them in forest whilst they sleep. Heroine only sleeps whilst sucking father's thumb. He cuts it off, and leaves it in her mouth. Girls suppose she has eaten father, and call her Bâpkhâdî. They reach house with seven vacant rooms; each takes one; heroine's room the best, containing [**Magic**] **dresses** and gold shoes; has stable attached—**Meeting-place (church)**—**Flight, manifold**—**Lost shoe**—King's son pines for owner of shoe; hides in father's stable; watches maidservants eat grain and throw husks to horses; calls out to them. They reveal prince's hiding-place. King visits him, cheers him, and institutes search for owner of shoe—**Shoe marriage test**—**Happy marriage**—Sisters become heroine's waiting-maids. Prince goes on voyage. Heroine bears son. Sisters blindfold her, bury child alive under tree, and put stone in its place. Shower of gold on prince's ship betokens birth of son. Prince hurries home; sisters show him stone—Prince takes second voyage. Heroine bears son; sisters bury child alive under tree, substituting cocoa-

nut broom—Shower of gold on prince's ship. Sisters show him broom—Third voyage of prince—Heroine bears daughter, whom sisters bury alive in church, substituting another kind of broom—Shower of silver on prince's ship. Sisters show him broom, and calumniate heroine—Heroine stripped and thrown into dungeon. Prince marries six sisters—Heroine's children come begging; say words which mystify prince; refuse to take alms from six wives; bid prince call seventh wife. Three streams of milk from heroine's breast penetrate seven curtains and run into children's mouths—Heroine restored to favour—**Villain Nemesis.** Six sisters despoiled and driven forth on donkeys.

[The two following stories approximate to the Cinderella type :—]

308 FRANCESCO MANGO, *Novelline popolari Sarde*, raccolte e annotate dal. Palermo, 1890. (Pitré, *Curiosità popolari tradizionali*, vol. ix.) Pp. 134-36.

"LA MAESTRA E LA FIGLIASTRA."

Heroine asks father to marry her schoolmistress, who has prompted her to do so. Iron shoes must wear out first. Heroine pours water on them. Father marries schoolmistress—**Ill-treated heroine** (by stepmother). Father urged to take heroine far from home and desert her. Heroine devoured by wild beasts.

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309 ERNST MEIER, *Deutsche Volksmärchen aus Schwaben*. Stuttgart, 1852. No. XLVIII. Pp. 165-74. (From Heubach.)

"THE YOUNG COUNTESS AND THE WATER-NYMPH."

Water-nymph promises to stand godmother to countess's child. Daughter born; all wait in church for water-nymph, who at length appears and gives child little basket with three eggs—Countess dies; father marries again—**Ill-treated heroine** (she is neglected by stepmother)—Heroine plays by the lake; water-nymph amuses her—Father's castle burnt down; he is reduced to poverty—**Godmother aid**—**Menial heroine** (scullion at castle)—**Heroine disguise** (peasant's dress)—**Magic dresses** (from two

of the wishing-eggs)—**Meeting-place (ball)—Twofold flight—Love-sick young master—Recognition food** contains ring given at ball—**Happy marriage**—Mother-in-law throws heroine's two daughters in lake, and accuses her of murder. Heroine shut up in red-hot oven. Third wishing-egg causes water-nymph to appear and cool fires. Heroine fetches her children from lake, where godmother has succoured them; father acknowledges them, and begs forgiveness of wife—**Villain Nemesis.**

LÉON PINEAU, *Les Contes populaires du Poitou.* Paris, 1891. No. V. Pp. 117-22. **310**

"LA CENDROUSE."

Heroine, youngest, nicknamed Cinderella, despised, but not ill-treated—**Hearth abode**—Gifts from father; heroine chooses nut; it contains **Magic dresses—Meeting-place (church)—Twofold flight—Lost shoe—Shoe marriage test** on following Sunday —**Happy marriage.**

B.—CATSKIN.

311 LESKIEN UND BRUGMAN, *Litauische Volkslieder und Märchen.* Strassburg, 1882. Pp. 443-47. No. XXIV.

"VON DER RATTE, DIE DEN KÖNIGSSOHN ZUM MANN BEKAM."

Unnatural father — Dead mother help — Counter-tasks— Magic dresses — Heroine disguise (rat-skin) — Heroine asks leave to go to bath. Mother appears, and whirls her away in a hurricane to stone cross, wherein heroine hides bundle of dresses. [**Heroine flight**]—Enraged father shoots himself—King finds heroine, as rat; takes her to palace—King's son throws (1) boots, (2) knife, (3) towel at heroine—**Meeting-place (church)—Token objects named—Threefold flight—Pitch-trap—Lost shoe—Shoe marriage test—Happy marriage.**

LÉON PINEAU, *Les Contes populaires du Poitou.* Paris, 1891. No. III. Pp. 99-109.

"LE BOUC BLANC."

[This story is the same as No. 191, *q. v.*]

C.—CAP O' RUSHES.

FINAMORE, *Tradizioni popolari Abbruzzesi.* Lanciano, 1882. Vol. i, pp. 83-86. No. XVIII. 312

"LU RRE SSELVAGGE."

Outcast heroine (through jealousy of elder sisters)—General spares heroine's life; deludes king with clothes soaked in blood of dog—Son of wild king of the woods finds heroine; takes her to his father, who treats her as a daughter—Bird belonging to neighbouring king warns her that wild king will devour her; next day she retorts that she will marry bird's master. Bird annoyed at this; its master watches, unseen, for heroine, and falls in love—**Happy marriage**—Heroine's father attends wedding; tells of ill-treatment by elder daughters.

IMBRIANI, *XII Conti Pomiglianesi.* Napoli, 1877. Pp. 42-45. (From Avellino.) 313

"'E TRE FIGLIE D' 'O RE."

King makes three daughters relate their dreams; youngest has dreamt that she will marry an emperor—**Outcast heroine**—Faithful servant spares heroine's life, leaves her in the wood, and deludes king with sheep's blood and one of heroine's fingers—Heroine sees distant light; comes to house of ogre; ogress admits her, hides her from husband, and afterwards presents her to him as own child—Heroine enters forbidden chamber and goes out on balcony. Emperor's parrot warns her that ogre will devour her; next day she retorts that she will marry bird's master. Bird, annoyed, tells master, who lies in wait to slay heroine. Emperor falls in love with her—**Happy marriage**—Heroine's father attends wedding; craves forgiveness.

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314 E. MONSEUR, *Le Folklore Wallon.* Bruxelles, 1892. P. xxx. (Narrated to M. Simon at Châtelineau.)

King Lear judgment—Loving like salt—Outcast heroine—Heroine protected by another king, who gives banquet, and invites her father—**Value of salt.**

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315 PITRÉ, *Fiabe, Novelle e Racconti popolari Siciliani.* (*Bibl. delle trad. pop. Sic.*, vol. iv.) Palermo, 1875. Pp. 83-88. No. X.

"L'ACQUA E LU SALI."

King Lear judgment—Loving like salt and water—**Outcast heroine**—Executioners, directed by elder sisters, spare heroine's life, leave her in a cave, and delude king with dog's tongue and rent garment—Magician finds heroine; takes her to his home opposite royal palace — King's son would marry heroine. Magician bids her kill him day before wedding; put a quarter of him in each of four rooms, and sprinkle his blood in all rooms and on stairs. Flesh and blood become gold and jewels—**Happy marriage—Value of salt** and water.

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316 *Ibid.*, pp. 88-92. Variants of the above.

"IL PADRE SANTO" (Polizzi-Generosa).

Merchant, leaving home with son, confides daughter to care of holy father. He afterwards calumniates her to father, who sends brother to slay her in wood. Brother spares her, and deludes father with dog's blood, which he drinks. Heroine taken care of by another holy father—Turkey-cock tells her that holy father will eat her; next day she replies that she is to be holy father's heir. At her wedding she is to give crown, apple, and ribbon to brother, an apple to father, and nothing to wicked holy father. She must throw her protector into heated furnace, from which she will then take baskets of crowns, apples, and ribbons—**Happy marriage**—Explanation—**Villain Nemesis** (wicked holy father is burnt).

"IL RE DI FRANCIA" (Noto). 317

One of three daughters of King of France dreams she will become queen, and father will pay her homage—**Outcast heroine**—Heroine sent to be slain in wood; her life is spared—Magician befriends her—Parrot on king's balcony says magician will eat her. Magician bids her reply that she is treated as his daughter. [The rest proceeds as in type-story, see No. 315.]

"LU CUNTU DI LU SALI" (Borgetto). 318

[Story differs very slightly from the above.] Parrot warns girl that dragon will eat her; dragon makes her reply that she will marry king's son—**Happy marriage—Value of salt.**

NOTES.

1.

(Pp. 54, 55, 56.) Stories 137, 138, 140, and 141, although not strictly within the Catskin group, are retained here as variants of the type-story, No. 134.

2.

(P. 128.) For objects taken out of animals' ears or horns, cf. *Folk-lore Record*, ii, 188, Irish story of "Conn-Eda" (balsam, a basket of meat, and a knife, from horse's ear); *ib.*, iii, 214, Danish story of "Mons Tro" (food and drink from horse's ears). In the Mongolian story (see *Folk-lore Journal*, iii, 321), an old man cuts his ox on the spine and lets it loose in a field. A magpie pecks at the sore, a wolf tears the ox from behind, a fox falls on it in front. The head alone is left, and says to old man: "Do not grieve; break my head in pieces, and in the two horns you will find enough to support you without alms for six years." Old man finds in one horn silver and in the other gold. See de Gubernatis, *Zool. Myth.*, i, 179-81; Luzel, *Basse-Bretagne*, légende ii, 264; MacInnes, *Folk and Hero Tales from Argyllshire*, pp. 173 (wine and bread from horse, who is transformed old man), 437. In *ib.*, p. 1 ff., a thorn and stone from horse's ear create obstacles to pursuit, like the twig of sloe and the bladder of water from the ear of the grey filly in "The Battle of the Birds" (Campbell, i, 32-34).

Compare the goat Amaltheia, whose horn supplied the nymphs who had nursed Zeus with all they wished for. Another legend makes the nymph Amaltheia possess a bull's horn which gives all manner of meat and drink. This is the cornucopia of the goddess Fortuna. Grimm connects with this the κέρας σωτηρίας of Luke i, 69. (*Teut. Myth.*, 871, 872, 1569.) Perhaps one may equally compare the horn of David which was to bud, or, in the words of the LXX, ἐξανατελῶ κέρας τῷ Δαβὶδ (Ps. cxxxi, 17), and ἀνατελεῖ κέρας παντὶ τῷ οἴκῳ Ἰσραὴλ (Ez. xxix, 21). Oberon's horn was a wishing-horn. In No. 45 of this collection the heroine holds the green leaf behind the ear of the red calf, and wishes for food. In the *Pentamerone* (Liebrecht, ii, 112) we read of sitting down on the horns of a dead ox. These prove to be horns of plenty. In No. 98 the heroine cuts off the bull's horn and keeps her dresses in it. The *ear cornucopia* occurs in Nos. 13, 30, 45, 59, 99, 109, 110, 118; and in the hero tales, Nos. 336, 339 (in the latter the horn, when broken off the dead ox, still retains its magical virtue); also in "The Black Bull of Norroway" (see note 13). In No. 25 the cow gives milk; in No. 26 the sheep brings meat; in No. 82 the heroine must touch the horns of the ox with one end

of the magic wand to get food, and with the other end to get drink; in No. 123, she must knock the old man's drawing of a sheep when she wants food, and in No. 228 she bows to the cow's right foot to obtain it. In Nos. 230, 232, and 233 she must gently strike the black sheep with her wand, and a table is spread; in No. 236 the goat covers a table with food, and in No. 242 the bull opens with its horns the oak-tree containing the food-supply. In No. 319 the hero takes a pipe out of the ox's left ear, and instantly the magic table-cloth appears; while in No. 331 the magic food-producing cloth is in the cow's right horn, which screws off. (In No. 10 the dead mother gives the food-producing cloth.) In No. 332 the hero strokes the bull's back to get food. In No. 320 he sucks the teat of the ewe and the ear of the ox.

In No. 227 the heroine's task is performed through her creeping in at one of the cow's ears and out at the other; while in Nos. 54 and 127 the cow chews the flax and the thread comes out at her ear, and in No. 70 the flax is put in at one ear and the linen drawn out at the other.

In No. 52 the goat spins the wool on his horns, and in No. 92 the ewe does the work placed between her horns. In No. 34 the cow winds skeins, and in No. 89 she also hollows out the loaf with her horn. In Nos. 24, 240, and 249 she spins, and in Nos. 237, 246, 247, 249 she spins and winds. In No. 243 the black lamb spins.

Prof. Moe notes a story in J. H. Wang's *Ti norske Eventyr* (Throndhjem, 1868, pp. 8, 10, 11), called "Pigen og Lammet", wherein the girl drinks the blood of a living lamb, and it is changed into a costly drink; she eats its ears, and they are changed to costly dishes.

In Nos. 25 and 320 the stepchild is nourished with the milk of the helpful animal. In "Les Deux Orphelins" (Rivière, *Contes Kabyles*, p. 67)—of which story, as belonging to the Cinderella type, an abstract may here be given:—the boy and girl drink the milk of the pet cow bequeathed to them by their dead mother. Discovering this, the stepmother's children attempt likewise to suck the cow, and the girl is kicked and blinded. Father at length almost yields to wife's entreaty to sell cow, when an angel appears warning him not to do so. On the following day, however, he sells it, and the orphans weep on their mother's grave. Mother bids them beg the butcher for the cow's intestines, and lay them on her grave. They do so, and two teats appear on the spot, one yielding butter, the other honey for the children's support. But when stepmother's children, again sent to spy, would likewise suck, they get only filth and pitch in their mouths. Next day stepmother digs up the teats and throws them away, and the dead mother, no longer able to help her children, sends them away to beg. They reach a palace, and are admitted as servants. After a time the sultan marries the girl, and her brother eventually becomes sultan himself.

3.

(P. 138.) In Cosquin's No. LXXVIII (*Contes lorrains*, ii. 323), the daughter of a merchant of Lyons is hated by her mother, who tells servant to kill her and bring back her heart "tout vif". The servant takes a dog's heart to his mistress, and the girl hides in a hollow oak-tree, where she is

found by the count, who is out hunting. Similarly, in the "Histoire de la fille vertueuse" (Spitta-Bey, *Contes Arabes Modernes*, story No. VI, p. 87), the heroine is calumniated to father during his absence from home, and he sends her brother to slay her, and bring a flask of her blood in proof of her death. Brother spares her life, leaving her in the desert, kills a gazelle, and takes its blood to father. Heroine climbs a tree to be safe from wild beasts, and is discovered by king's son, who is out gazelle-hunting. He promises to protect her if she will descend, and he carries her on horseback behind him to the palace. He marries her; and, after subsequent dangers and escape from treachery during his absence, heroine changes clothes with a shepherd lad, and gets engaged at a coffee-house to wash the cups. Here she is afterwards found by her father and husband. The usual Nemesis overtakes the villains, who are burnt to death.

Grimm says (*Teut. Myth.*, 57) that it is probable that certain nobler parts of a sacrificed animal—the head, liver, heart, tongue—were assigned to the gods (γλῶσσα καὶ κοιλία ἱερείου διαπεπραγμένου, Plutarch, Phoc. 1. γλώσσας τάμνειν and ἐν πυρὶ βάλλειν, *Od.* 3, 332, 341. Cf. "De linguæ usu in Sacrificiis," Nitzsch ad Hom., *Od.* 1, 207); and that the slayer in folk-tales is told to bring the tongue or heart of the man or beast, as being eminent portions. They would certainly be useless in identifying the victim.

For the incident of substituting an animal's heart or tongue for that of the intended victim, or soaking the clothes in the blood of some slain animal, cf. Arnason, *Icelandic Tales* (P. and M.), p. 413; Clouston, ii, 464 (for story in the Kathá Kosa); Comparetti, i, 242, No. 56; Fleury, *Litt. orale, etc.*, p. 123; *Folk-lore Journal*, ii, 136 (a Malagasy tale); vi, 42 (Aino tale), "The Wicked Stepmother"; *Gesta Romanorum* (Swan), ch. 20; Gonzenbach, No. 4; Grimm, Nos. 31, 33; *Gipsy-lore Journal*, iii, 202; De Gubernatis, *Sto. Stefano*, No. 13; *Zool. Myth.*, i, 139 (citing from Radloff, *Proben der Volkslitteratur der türkischen Stämme Süd-Sibiriens*); Karajich, No. 33; Legrand, p. 24; *Mélusine*, i, col. 300; Nerucci, *Sessanta Nov.*, No. 51; Pedroso, *Port. Folk-tales*. No. 1; Roméro, p. 12, No. 3; *Sagas from Far East*, p. 73; Schneller. No. 50; Spitta-Bey, No. 6; Visentini, *Fiabe Mantovane*, p. 121, No. 23; Webster, p. 137.

Compare the story of Ferdinando, who orders the murder of his wife Genoveva, in the legend of that saint. Joseph's coat was dipped in kid's blood' (Gen. xxxvii, 31).

See also Nos. 58, 209, 210. 211, 226, 286, 304, 312, 315, 316 (317, 318), and the hero-tale, No. 330, of this collection. In No. 204 the dog spares heroine, and takes back to his master the heart of a hare.

4.

(P. 143.) In connection with this incident, so common in folk-tales, of the child receiving help from a dead parent, either at the tomb (as in Nos. 33, 38, 64, 70, 96, 147, 153, 197, 199, 204, and hero-tales Nos. 328, 340, 341), or through an apparition in a dream (as in Nos. 9, 10. 202, 277 [311, not in dream]), the following parallels may be cited:—Young Swipday (in the "Lay of Swipday and Menglad", *Corpus Poet. Boreale*, i, 93), bound by a cruel step-

mother to ride into Giant-land and win the giant-guarded maiden of the enchanted castle, raises his dead mother and obtains charms from her, enabling him to accomplish his task. With Swipday compare Ericus Disertus in Saxo (see Rydberg, *Teut. Myth.*, p. 102). In the same way, at the son's adjuration, a sword is handed out of the tomb in the folk-song of Orm (Sv. fornsänger, 2, 446-7; Danske viser, 1, 59, 60-6-7), and in a Faröe song of Virgar (Lyngbye, p. 369). Wolfdietrich constrains the dead tongue of his buried father to utter seven words (Cod. Dresd., 313). The child talks with the mother at her grave (Rhesa dainos, 22). Eulogies sung at the grave-mound are mentioned in Hallbiörn, p. 859. Raising the dead comes easy to Christian saints, but it was more than Zeus could do: *τούτων ἐπῳδὰς οὐκ ἐποίησε*, Æsch., *Eum.*, 649. "Linguae defuncti dira carmina ligno insculpta supponere", forces him to speak (Saxo, ed. M., 38); see Grimm, *Teut. Myth.*, 1229, 1693.

Cf. Frere, *O. D. D.*, No. 1, "Punchkin"; Rivière, *Contes pop. Kabyles*, p. 67, "Les Deux Orphelins"; Kreutzwald, *Ehstnische Mär.*, No. 15; Ralston, *R. F. T.*, pp. 159, 259 ff.; Cosquin, ii, 69. Help is obtained at the grave of the dead mother in Nos. 17, 19, 37, 43, 47, 50, 87, 124, 265, 266; of the helpful animal in No. 93; of the transformed mother in Nos. 31, 54, 95, 101, 102, 127; and of the dead father in Nos. 328, 340, 341. Comp. Schiefner, No. 4.

5.

(P. 144.) The stepmother is made to eat her own child in the following stories: Gonzenbach, Nos. 33, 34, 48, 49; Müllenhoff, p. 18; Pitré, No. 59; Rivière, *Contes Kabyles*, p. 55; Stokes, No. 2; Temple, *Legends of the Punjab*, p. 64. See also Nos. 9, 10, 68, and 69 of this collection.

In the "Lay of Atli" Gudrun slays her children, serves their roasted hearts to Atli their father, telling him they are calves' hearts, and mixes their blood with his drink (*Corpus Poeticum Boreale*, i, 343). So the murdered child is served up to the father in Grimm's "Juniper-Tree" (No. 47) and variants. Cf. Henderson, *Northern Counties*, 1st ed., p. 314, "The Rose-Tree"; *Magyar Folk-tales*, p. 298, "The Crow's Nest"; and the version from Holderness, *ib.*, p. 418, "Oranges and Lemons." In a story current among the Turanian tribes of South Siberia (cited by de Gubernatis, *Z. M.*, i, 139, from Radloff) the hero gives the flesh of his own father to his two wives to eat. Compare the Cronos myth. Tantalus has his son Pelops cut up and boiled, and set before the gods. Demeter alone (being absorbed in her grief) eats of the dish.

6.

(P. 149.) In "Jamfrju Solntaar" (see A. E. Vang's *Gamla Reglo aa Rispo ifraa Valdris*, Christiania, 1850, p. 66), the hero, who is in quest of a stolen princess, gets a magic horse, which says, "White before and black behind! Nobody shall see where I go!" The hero passes three nights with three friendly trolls, and eventually carries off the princess on horseback.

The same formula occurs in Nos. 39, 41, 46, 47, 59, 61, 63, 64, 65, 77, 78, 79, 82, 83, 86, 88, 119, 125, 146, 164, 175, 265, and 266.

In some of the stories the heroine effects her escape by surrounding herself with mist. See Nos. 57 (soap and threads create mist), 88, 94, 183 (ashes scattered turn to mist), 204, 207, 269 (mist, rain, and wind), and 281. In No. 38 the heroine, and in No. 332 the hero make use of a bag of mist. This recalls the bag of the winds which Aeolus gave to Ulysses in the 10th Od. In Greek mythology, the gods, to screen themselves from sight, shed a mist around; in the same way they protect their favourites, withdrawing them from the enemy's eye. Comp. *Iliad*, 3, 381; 5, 776; 18, 205; 21, 549, 597. It is called ἠέρι καλύπτειν, ἠέρα χεῖν, ἀχλὺν or νέφος στέφειν.

7.

(P. 152.) A magic tree springs from some buried portion of the helpful animal in Nos. 52, 70, 101 (from three drops of sheep's blood), 102, 227, 228, 230, 232, 236, 242, 243, and 249; and from the buried mother in No. 95. In No. 101 the sheep, as in No. 102 the ox, is the mother transformed. In 233 the bones of helpful animal laid on pear-tree cause its branches to be decked with golden bells. (A house springs from the buried ox in No. 13.)

In a story from Abyssinia (Reinisch, *Die Nuba Sprache*, Vienna, 1879, I, 221) seven palm-trees grow on the spot where the girl buries the bones of her seven brothers. The mother is buried under a tree in No. 17, and help is obtained at her grave. A tree is planted on mother's grave in Nos. 19, 37, and 62. There is a treasure-tree in Nos. 13, 36, 38, 42, 47, 49, 52, 58, 61, 75, 77, 95, 96, 112, 126, 204, 242, 255, 306, and in the hero-tales 340 and 341; and a wishing-tree in Nos. 47 and 335. In No. 123 old man draws a tree which heroine must knock to get dresses, etc. In Nos. 7, 18, and 295 the heroine plants magical trees.

Cf. *Gipsy-lore Journal*, i, 84, "Tale of a Foolish Brother and of a Wonderful Bush"; *Children's Legends*, No. 10, "The Hazel Branch" (in Grimm's *H. T.*). For wishing-trees, cf. Dasent, liv, and pp. 420, 433; Grimm's "Juniper-tree"; and comp. the wishing-tree that bears clothes, trinkets, etc., and wine, in Meghadhûta (ed. Schütz, pp. 25-7), and the five trees in Indra's heavenly paradise which grant every wish. In Somadeva, 2, 84, we find the Indian's *Kalpa Vriksha* (tree of wishes), or *Manoratha-dayaka* (wish-giving). See Grimm, *Teut. Myth.*, 872. In "Punchkin", the tree growing on mother's grave gives fruit. For speaking-trees, cf. Callaway, *Zulu Folk-tales*, p. 188; Dasent, pp. 113, 428, 440; Day, *Folk-tales of Bengal*, p. 281; Stokes, *Indian Fairy Tales*, p. 202; Theal, p. 50 (trees which laugh); Thorpe, *Yule-tide Stories*, pp. 17, 43, 99, 369, 429; *Wide-Awake Stories*, 179-80, 181-3. Comp. Hiawatha's appeal to forest trees, and the green reed's address to Psyche (Apuleius). See also Grimm's *T. M.*, 1202, *note*. For other magical trees, cf. Callaway, pp. 51, 218; Campbell, i, 236, 237; Grey, *Polyn. Myth.*, 111-114; Tylor, *Early Hist.*, p. 356. Mr. Frazer, in *The Golden Bough* (i, 62), refers to the belief that the souls of the dead animate trees. "The Dieyerie tribe of South Australia regard as very sacred certain trees, which are supposed to be their fathers transformed; hence they will not cut the trees down, and protest against the settlers doing so. (*Native Tribes of S. Australia*, p. 280.) Some of the Philippine Islanders believe that the souls

of their forefathers are in certain trees, which they therefore spare. . . . (*Mittheilungen der Wiener Geogr. Gesellschaft*, 1882, p. 165 *seq.*) In an Annamite story an old fisherman makes an incision in the trunk of a tree which has drifted ashore; but blood flows from the cut, and it appears that an empress and her three daughters, who had been cast into the sea, are embodied in the tree. (Landes, *Contes et légendes Annamites*, No. 9.) The story of Polydorus will occur to readers of Virgil." Compare Nos. 68, 69, and 231, in which the heroine is for a time embodied in a tree.

The Langobards worshipped the so-called *blood-tree* or *holy-tree*, and Saint Barbatus preached in vain against the practice. (*Acta Sanctor.*, under Feb. 19th, p. 139.) Barbatus was born *c.* 602, died *c.* 683. See Grimm, *T. M.*, 650 ff., and 1480, upon this subject, and upon the veneration of certain trees. A young willow planted in the mouth of a dead foal or calf must never be lopped or polled. (Stendal in *Altmark. allg. anz. der Deut.*, 1811, No. 306; cf. Müllenhoff, No. 327.) A man in Sudermania was on the point of cutting down a juniper-tree, disregarding the warning voice which bade him desist. At the second stroke blood flowed from the root, and the hewer went home and fell ill (Afzelius, 2, 147). An Austrian märchen (Ziska, 38-42) tells of the stately fir in which there sits a fay waited on by dwarfs, rewarding the innocent and plaguing the guilty; and a Servian song of the maiden in the pine. A holy oak grows out of the mouth of a slain king (Harrys, 1, No. 55).

In *Zbiór wiadomości do antropologji Krajowej*, Cracow, 1877-92, vol. viii, pp. 292-293, the following story is related as explanation of the belief attaching to the lime-tree, which is said never to be struck by lightning. Stepmother has stepdaughter who minds the cattle and wears a cloak made of pigs' skins, because stepmother will give her nothing better. She always prays before a lime-tree. On one occasion the holy Virgin comes out of the tree and asks what her cloak is made of; feels pity for her, takes off her own dress and gives it her instead of pig-skins. (Taken down in 1883 by Mme. S. Ulanowska in the village of Lukówek, near to Garwolin, government of Siedlce.) In No. 15, heroine obtains help from the lime-tree queen; in No. 57, from the lady in the fir-tree (probably the Virgin); and in No. 58, from the Virgin in the hollow oak-tree. An old woman comes out of the lime-tree in No. 77.

8.

(P. 152.) For "substituted bride", see Arnason, p. 443. Asbjörnsen, *Tales from the Fjeld*, p. 156. Buchon, *La Grèce continentale, etc.*, p. 263. Busk, *F.-L. R.*, p. 1, "Filagranata," Nos. 2, 3; and "Palombetta," p. 22; p. 40, "The King who goes out to dinner." Callaway, *Zulu Tales*, p. 120, "Ukcombekcantsini." Campbell, iv, 294. Chambers, 95, 99. Chodzko, p. 315. Cosquin, i, 232; ii, 42, 249. Crane, 58, 338. Dasent, "The Lassie and her Godmother", and "Bushy Bride". Denton, p. 191. *Folk-lore Rec.*, iii, 146. *Folk-lore Journal*, i, 222; ii, 242; iii, 292. Friis, *Lappiske Eventyr*, "Kaccis-ædne." Geldart, p. 63, "The Knife of Slaughter." Gerle, *Volksmärchen der Böhmen*, No. 5, "Die goldne Ente." Gonzenbach,

Nos. 13, 33. Grimm, note to No. 21, and Nos. 13, 89, 135, 198. Gubernatis, i, 218; ii, p. 242. *Sto. Stefano*, No. 13. Hylten-Cavallius, *Svenska Folk Sagor*, No. 7. Kletke, *Märchensaal*, i, 167. Legrand, p. 140. Luzel, *Légendes*, ii, 303. Hahn, No. 28. *Magyar Folk-tales*, pp. 133, 214, 222. Maspons y Labros, *Lo Rondallayre*, iii, 114, 149. *Mélusine*, 1877, col. 421. *Notes and Queries*, 7th Series, ii, 104. *Pentamerone*, "The Three Citrons." Pedroso, *Portuguese Folk-tales*, "The Maid and the Negress." Pitré, No. 62. Ralston, p. 184, and No. 32. *Revue Celtique*, 1870, p. 373, "Chat Noir." Rink, *Eskimo Tales*, p. 310. Rivière, *Contes Kabyles*, p. 51. Steere, *Swahili Tales*, p. 398. Stokes, *Ind. Fairy Tales*, pp. xxiii, xxv, 1, 3, 138, 143, 164, 284, 285. Theal, *Kaffir Folk-lore*, pp. 136, 158. Thorpe, *Yule-tide Stories*, pp. 47, 54, 61, 62. Webster, pp. 187, 190. Wenzig, *Westslavischer Märchenschatz*, p. 45.

See also Nos. 8, 10, 29 (69), 95, 101, 102, 187, 228, 231, 233, 242, 243, and 244.

9.

(P. 153.) Dead or transformed mother comes to suckle child. Cf. *Altd. Blätter*, i, 186. Arnason, "The Troll in the Stone-craft," p. 449. Cosquin, i, 232, 234. *Danske Viser*, i, 206-208. Grimm, Nos. 11, 13. Monseur, *Folklore Wallon* (1892), 48 ff., "La Belle et la Laide." Ralston, *R. F. T.*, p. 19, "The Dead Mother." Scott, *The Minstrelsy of the Scottish Borders*, ii, 223. Theal, *Kaffir Folk-lore*, pp. 60-1. Tylor, *Prim. Cult.*, i, 411. Compare Melusina.

See also Nos. 95, 101, 228, 235, 242, 243 of this collection.

The following extract bears upon the subject:—

U. JAHN, *Volkssagen aus Pommern und Rügen*. Stettin, 1886. P. 407.

In the time of the French occupation a girl followed her lover, a French soldier, from Mellin to Stettin, and soon afterwards returned to Mellin, and died giving birth to a son. One evening, when the mother of the deceased was sitting by the child's cradle, she noticed that it had become unwontedly heavy, and heard a sound as though the child were sucking. Then she knew that the dead mother had come back to quiet her child. (From Mesow, in the district of Regenwald. Communicated through Professor E. Kuhn.)

10.

(P. 159.) Gregory of Tours (sixth century) gives a story of Fredegonde, the wife of Chilpéric, who tries to kill their daughter Rigonthe by shutting a coffer on her head, having pretended to give her treasures out of it. Servants come to her cries, and she is saved. In the *Edda*, Weyland kills the two sons of Nidad in the same way. In the Icelandic story of "Surtla in Blueland Isles", the stepmother induces the two children to lean over the edge of the chest to see what glitters inside, and then tumbles them into it, and shuts down the lid (Arnason, p. 320).

Compare Gonzenbach, No. 32; Grimm's "Juniper-Tree", No. 47; Hahn's "Schneewittchen", No. 103; Zingerle, No. 12.

11.

(P. 160.) The master cannot cross the stream till he remembers to fulfil the kitchen-maid's wish, in "La Schiavottella" (*Pent.*, 2nd Day, 8th Tale).

See also Nos. 6 (horse will not stir), 23, 295, of this collection.

The choice of gifts occurs in the following stories: 3, 6, 19, 23, 37, 46 (not from father), 51, 55, 62, 74, 88, 125, 224, 244, 268, 295, 310. See also Asbjörnsen, *Fjeld*, p. 353; Busk, *F.-L. R.*, pp. 46, 57, 63, 115; Comparetti, No. 64; Cosquin, ii, 215; Coelho, No. 29; Gonzenbach, No. 9; Gradi, *Saggio*, p. 189; Grimm, No. 88, and ii, 378; Gubernatis, *Z. M.*, ii, 381; Pitré, No. 39; Schmidt, No. 10; Schneller, No. 25; Stokes, No. 25, pp. 195, 292; Töppen, p. 142; Visentini, No. 24; Webster, p. 167; Zingerle, ii, 391; and in other stories of "Beauty and the Beast" type.

12.

(P. 163.) For "star on brow", cf. D'Aulnoy, "Belle Etoile"; Bladé, *Contes agenais*, p. 149; Cosquin, i, 186 (heroine has gold star on her chest); Crane, pp. 18, 101; Day, *Folk-tales of Bengal*, pp. 236 ff., 242; Frere, *O. D. D.*, 88 ff., 136, 140, 255; Gonzenbach, No. 5; Grimm, Nos. 9, 96; *Gipsy-lore Journal*, iii, 83; *Mélusine*, 1877, col. 206, 214; Roméro, No. 2; Stokes, pp. 1 ff., 119, "The Boy who had a Moon on his Forehead and a Star on his Chin," 158 ff.; Straparola, No. 3; Webster, pp. 54, 60; *Wide-Awake Stories*, p. 310. See also Nos. 21, 131, 174, 194, 201 (gold cross), 202, 229, 232, 237, 240, 241, 245, 247, 339, 365 of this collection. (Compare Pedroso, No. xv, "The Maiden with the Rose on her Forehead.")

The Dioscuri had a star or flame shining on their heads and helmets. Figures of Greek divinities show a circle of rays and a nimbus round the head. Apis is represented as a bull, with a star above his head, on the brass coins of Julian the Apostate. On coins of Tyre and Sidon Astarte is figured with a radiated head. A bust on a Saxon *Sceatta* (unappropriated) appears to have a star on the forehead. On Indo-Grecian coins Mithras has commonly a circular nimbus with pointed rays; in other representations the rays are wanting. Mao (deus Lunus) has a half-moon behind his shoulders; Æsculapius, too, had rays about his head, ἀστραπὴν εἶδεν ἐκλάμψασαν ἀπὸ τοῦ παιδός (Asklepios), Paus., ii, 26, 4. Compare the aureoles of Christ, the Virgin, and Christian saints, and the crowns and diadems of kings. See Grimm, *Teut. Myth.*, 323. A ring of stars was put round the head of Thor (Stephanii not. ad Saxon. Gram., p. 139). According to a story told in the *Galien restoré*, a beam came out of Charles the Great's mouth and illumined his head. Certain Slavic idols, especially Perun, Podaga, and Nemis, have rays about their heads; and a head in Hagenow, fig. 6, 12, is encircled with rays, so is even the rune "R" when it stands for Radegast.

In illustration of a recently-practised custom of adorning the face of a bride with stars, I quote the following from a paper by "Adalet", on "Turkish Marriages, viewed from a Harem", which appeared in *Nineteenth Century*, July, 1892:—"Till some time ago a very strange addition was made to the Turkish bride's dress—four diamonds chased in gold being stuck on her cheeks,

forehead, and chin, by a sort of gum, which held them there for some time. The writer once saw a bride thus dressed, but now the custom has become obsolete, or is confined to the lower classes."

The story on p. 163, like Nos. 1, 2, 5, 8, 21, 60, 89, 90, 118, 119, 237, 239, 240, 241, 245, 247, 300, 301 of this collection, is allied to the type represented in Grimm's "Mother Holle", and Perrault's "Les Fées", in which the heroine is rewarded for industry or kind services, whilst her sister or stepsister is punished for churlishness or greed. Cf. also the following:—*American F.-L. Journal*, i, 144; Bechstein, pp. 63-66, "Die Goldmaria und die Pechmaria"; Benfey, *Pant.*, i, 219; Bladé, *Contes agenais*, p. 149; Callaway, *Z. T.*, p. 219; Chodzko, p. 315; Clouston, *Pop. Tales and Fictions*, i, 105, 366; Coelho, No. 36; Cosquin, No. 48, and *notes;* Crane, p. 100 (and for other Italian versions, p. 346); Dasent, 113, 322; Finamore, pp. 65-9, No. xv, "Fiore e Cambedefiore"; *F.-L. Journal*, i, 282 ff.; Grimm, Nos. 13. 15, 24, 36, 40, 47, 56, 64, and see i, 369-70; Henderson, *Northern Counties*, p. 349; Karajich, No. 36; Landes, No. 72; *Mélusine*, i, col. 43; Monseur, *Folklore Wallon*, p. 48; *Nat. Rev.*, 1857, v, 398, 399 (story of Fo); Pröhle, ii, No. 5; *Romania*, No. 32, p. 564; *Sagas from the Far East*, p. 151; Schambach und Müller, *Niedersächsische Sag. u. Mär.*, No. ii, pp. 276-8; Sutermeister, pp. 7-10; Theal, *Kaffir F.-L.*, p. 49; Vernaleken, pp. 155-167.

The heroine is generally requited with gold. See note 51.

13.

(P. 171.) In the story of "Sigurdr, the King's Son", the princess gives precious articles to the bride for the privilege of sleeping with the prince, who, on the third night, throws away the sleeping-draught, and hears the princess recount her sorrows and sufferings on his account, and her despairing search for him. (Arnason, *Icelandic Legends*, p. 278.) The same incidents occur in "The Singing, Soaring Lark" (Grimm, No. 88), in "The Two Kings' Children" (No. 113), in "The Iron Stove" (No. 127), and in "The Drummer" (No. 193); also in Dasent's "East o' the Sun and West o' the Moon"; in the Athenian folk-tale of "The Man made of Sugar", collected by M. Kampourales, and published in *Transactions of the Historical and Ethnological Society of Greece*, Athens, 1883 (see *Folk-lore Journal*, ii, 237); in the Chilian story of "Prince Jalma" (*Folk-lore Journal*, iii, 293); and in de Gubernatis, *S. Stefano*, No. 14. A sleeping-draught is given to the prince in the "Story of the Enchanted Youth" (Payne, i, 59); see also Benfey, *Pant.*, i, 255. Compare "L'Oiseau Bleu" of Mme. d'Aulnoy, and see Campbell, iv, 294.

The following story has the bribes and sleeping-draught incidents, as well as the washing task; and has other points of resemblance with Cinderella tales:—

ROBERT CHAMBERS, *Popular Rhymes of Scotland*. 1870. Pp. 95-99.

"THE BLACK BULL OF NORROWAY."

Heroine rides on back of bull, eats out of its "right lug", drinks out of its "left lug", and sets by her leavings. Bull fights the devil till all is blue. Heroine, overjoyed at bull's victory, inadvertently moves one foot, forgetting

injunction not to stir, and the bull in consequence cannot find her again. Heroine comes to foot of glass hill; serves a smith for seven years, so as to get airn shoon. In these she climbs hill, washes the bluidy sarks for washerwife, who tells the young knight her eldest daughter has washed them, and he must in consequence marry her. Heroine bribes false bride with jewels found in magic fruits, and passes three nights in bridegroom's room. On the third night he pours away the sleeping-draught that the washerwife had given, and hears heroine's song. Washerwife and daughter are burnt.

In "The Red Bull of Norroway", pp. 99-101, a variant of the above, there is no magic food-supply. After travelling on the bull's back through many dreadful forests, and arriving at a noble castle, heroine draws a pin from bull's hide, transforming him to handsome prince, who disappears suddenly. Heroine sets out in quest of him, suffers many hardships, gets three magic nuts from an old wifie, and eventually using them as bribes, as in the foregoing story, she marries the Duke of Norroway, whom she has a second time delivered.

There is a beautiful Cupid and Psyche story about a monkey-faced prince in Fleury's *Littérature orale de la Basse-Normandie* (Ague et Val-de-Saire), Paris, 1883, pp. 135-50. It may be cited here as a variant of No. 275:—

"Le Pays des Margriettes" (Marguerites).

Prince will lose his monkey-face fifteen days after his marriage. He is to choose a wife for himself, but will have none of all those who by their manner seem to despise him, and chooses a little peasant girl. She drops some hot grease on him, while admiring his beauty, for at night he has a lovely face; and he is doomed to leave her; such is the spell. She sets out in search of him, wanders far, and at length reaches the Castle of the Daisies, where her husband is about to wed the young châtelaine. Heroine changes dresses with a shepherdess, and gets employed at the castle as turnspit. She peels the three chestnuts given her by an old woman she met *en route*, and they are transformed into golden spinning-wheel, golden distaff, and golden spindle. With these she bribes the châtelaine, and sleeps three nights with prince, her own husband. The first two nights he has sleeping-draught administered by châtelaine's mother; on the third night he throws it away, and recognises his own wife. On the morrow, when all assemble for the wedding of prince and châtelaine, he relates a strange thing that has happened to him. He had lost the key which opened his secretary, had a new one made, then found the original. Which key ought he henceforth to use? All say "the original". Then he will follow their advice; and he shows the turnspit, whom he lost, then found again, and whom he will reinstate, being guided by their counsel.

(Told by Mother Georges, who did not know why the castle is called "des Margriettes" or *pâquerettes rouges*.)

There are points of resemblance also in the following:—

S. Chelchowski, *Powieści i opowiadania ludowe z okolic Przasnysza* (Contes et légendes du peuple des environs de Przasnysz [government of Plock]). Warsaw, 1889. Vol. i, pp. 138-55.

"O Karlinie" (History of Caroline).

Heroine delivers king's son from the hands of the devil (a very long story).

King's son wants to marry her, but queen-mother, by means of charms, destroys his memory, and would marry him to another. Heroine, who is called Caroline, tries to prevent this marriage; she possesses dresses like the moon, the stars, etc., but each time she comes to the castle they give prince a sleeping-draught. Counselled by an old woman, who is a fairy, heroine dons guise of beggar, and writes a letter to Charles, who recognises her, and returns to her.

A sleeping-draught is administered to the heroine by her stepsisters in No. 119, and to the unnatural father in No. 200, when, disguised as a merchant, he comes to murder heroine's children. The bribes and sleeping-draught occur also in No. 191. A sleep-bramble is used in one Icelandic tale; a sleep-thorn in another (Arnason, pp. 411, 441). Odin sticks the thorn in Brunhild's garment only, and throws her into a sleep. "Dorn-röschen" is sent to sleep by the prick of the spindle. There is a "pin of slumber" in Hyde's *Beside the Fire*, p. 39.

14.

(P. 174.) For the same reason Isóta the Black makes Isól take her place in the Icelandic variant, "Tistram, and Isól the Bright" (Arnason, p. 251); such is the case also in Nos. 283, 289, 290, 291. In the remaining stories of this type the bride has various motives for not attending the marriage ceremony: in No. 284 she is afraid to ride a restive horse; in No. 292 the wedding-dress does not fit her; in Nos. 293 and 303 she is in love with someone else; in No. 294 she is shy of her ugliness; in No. 299 the bride is a sorceress, therefore cannot enter a church; and in No. 302 she is ill.

See note 31.

15.

(P. 178.) Miss Busk refers to another stepmother story. Widower has boy and girl: their teacher insists on marrying him. She turns children out; boy is made slave of a witch, and comes at last out of many adventures. Girl gets taken into brig nd's cave, and goes through adventures, one of which being that the witch gives her the appearance of death, and shuts her up in a box. Hunting prince finds her and the means of restoring her, and marries her.

The wonder-working cow may find its prototype in Sabala, the heavenly cow of the Ramayana (see *Sagas from the Far East*, pp. 402-3; Busk, *F.-L. R.*, p. 38).

16.

(P. 186.) In No. 58 (Kolberg) the stepmother inquires of her mirror who is fairest; in No. 155 (Corazzini) she asks the sun. Compare similar incidents in Arnason, p. 403, "The Story of Vilfridr Fairer-than-Vala"; *Celtic Mag.*, xiii, p. 213, "Gold-tree and Silver-tree"; Glinski, i, 149; Gonzenbach, ii, 206; Grimm, No. 53, "Little Snow-White", and variants, i, 406; Hahn, No. 103; Maurer, p. 280; Milá, p. 184; Pedroso, *Portuguese F. Tales*, No. 1, "The Vain Queen"; Schneller, No. 23; Schott, No. 5; Wolf, p. 46. See Mr. Nutt's paper on "The Lai of Eliduc and the Märchen of Little Snow-White", *Folk-Lore*, iii, pp. 26 ff.

In No. 286 heroine's corpse comes into the prince's possession, as in No.

231, and is resuscitated in a similar manner. Compare Miss Busk's story cited in the preceding note. References to the very numerous instances of *resuscitations* in folk-tales are not added here, as the incident occurs but rarely in stories belonging to the Cinderella group.

17.

(P. 187.) In the following stories a pin stuck in the head causes transformation into a bird: Buchon, *La Grèce Continentale et la Morée*, p. 263; Busk, *F.-L. R.*, Nos. 2, 3; Cosquin, ii, 358; Crane, p. 341; Deulin, ii, 191 ff.; Finamore (*Abbruz.*), No. 50; *F.-L. Journal*, iii, 290, "The Black Woman and the Turtle Dove" (Chilian Pop. Tale); vi, 199, "The Three Lemons" (Hungarian tale); Legrand, p. 140 (=Buchon); Luzel, *Légendes*, ii, 303; Rivière, p. 53; Stokes, No. 2; *La Tradition*, iii, 12, 366. In an Abyssinian tale (Reinische, *Die Nuba Sprache*, Vienna, 1879, i, 221), a magician plunges enchanted needles into the heads of seven brothers, transforming them to bulls. When the pin is withdrawn from the bull's hide, in "The Red Bull of Norroway", he becomes a handsome prince.

In No. 17 the old woman transforms the heroine into a bird whilst dressing her hair.

18.

(P. 191.) For incident of "Forbidden Chamber", cf. Arnason, pp. 503, 534; Asbjörnsen, i, 86; Busk, *F.-L. R.*, "The Dark King," p. 100; Campbell, i, 265-275, No. 41; Cosquin, i, 133 ff.; Dasent, "The Lassie and her Godmother," p. 189, "The Widow's Son," p. 311 (3rd ed.); *F.-L. Rec.*, iv, 152; *F.-L. Journal*, iii, 193-242 (Hartland on "Forbidden Chamber"); *ibid.*, v, 112-124 (Kirby on "Forbidden Doors of the Thousand and One Nights"); *Germania*, 1870, No. 6; Grimm, Nos. 3, 6, 46, and see i, 364, ii, 509; *Gypsy-lore Journal*, i, 26 (Roumanian tale); Hahn, ii, 197, and Nos. 15, 45, 68; *Katha-sarit-sagara*, iii, 223; Lang, *La Mythologie*, Paris, 1886; Minaef, *Indiiskia Skaski y Legendy*, No. 46; *Pentamerone*, No. 36; Prym and Socin, No. 58; Ralston, 98-100; *Roumanian Fairy-Tales*, p. 27; Schneller, No. 20; Stokes, No. 24; *Tuscan Fairy Tales*, No. 7 (tabulated in *F.-L. J.*, ii, 186); *Wide-Awake Stories*, p. 14; Wolf, *Deutsche Hausmärchen*, No. 19. "Blue-Beard" and variants. Compare Psyche's curiosity in opening the pyx.

See No. 297 of this collection.

19.

(P. 192.) With the *wishing-box* in Nos. 34, 224, and 279, compare the *wishing-pipe* in Nos. 114 and 117, the *wishing-dresses* in Nos. 110 and 160, the *ring* in No. 190, the *ball* in No. 197, the *sword* in No. 268, the *wishing-eggs* in No. 309, the *wishing-bell* in No. 324, the *magic whips* in No. 326, the *talismans* in No. 328, and the *laurel*, which grants every wish, in No. 335. Similar talismans are found in the following stories: *Am. F.-L. Journal*, iii, 270; Busk, *F.-L. R.*, pp. 31, 146-54, 129, 131 (horn), 143 (wand), 152 (ring), 160 ff. (lantern); Campbell, ii, 293 303; Clouston, i, 314 ff., "Aladdin's Wonderful Lamp"; Cosquin, i, 121, "La Bourse, le Sifflet, et le

Chapeau," and variants; ii, 1-8, "L'Homme de Fer," and variants (candle); ii, 80 (sabre); 284 (violin); 307, "La Baguette Merveilleuse"; Dasent, "Three Princesses of Whiteland" (ring), p. 184; Soria Moria Castle," p. 402; Dozon, No. 11; *Folk-lore Rec.*, iv, 142, Portuguese story (devil's ear); *F.-L. Journal*, ii, 240, Mod. Gr. story, "The Enchanted Lake" (gold and silver rods); *ib.*, vii, 307 ff., Indo-Burmese story (ring); *Gesta Rom.*, "Prince Jonathas"; Gonzenbach, Nos. 30, 31, 32; Grimm, No. 116, "The Blue Light"; No. 122, "Donkey Cabbages" (cloak); Groome, *In Gypsy Tents*, p. 201, "Jack and his Golden Snuff-box"; Hahn, variant of No. 9; Kennedy, *Fireside Stories*, p. 67; *Fictions of the Irish Celts*, p. 49; *Mabinogion*, p. 419 (wand); MacInnes, p. 347 (rod); Maspons, *Rondallayre*, iii, p. 58; Pitré, Nos. 26, 28; Pröhle, i, No. 27 (purse, trumpet, hat, and mantle); Ralston, p. 100; *Sagas from Far East*, pp. 58, 133; Sébillot, *Haute Bret.*, i, Nos. 5, 29; Sparks, *The Decisions of Princess Thoodhamma Tsari* (Burmese Buddhist Aladdin); Steere, *Swahili Tales*, p. 393, No. 13 (ring); Stokes, No. 23, "The Princess who loved her Father like Salt" (sun-jewel box containing seven little fairies), and No. 25; Symington, *Sketches of Faroe and Iceland*, p. 225, "The Goblin's Whistle"; Theal, p. 77, and see p. 45; Vernaleken, pp. 62, 80; Webster, 94 100, 197; *Wide-Awake Stories*, 190 (box); Wolf, p. 16; Zingerle, ii, 142. Compare the tarn-cap, Wish's or Wuotan's hat, Pluto's or Orcus's helmet (Ἄϊδος κυνέη, *Il.*, 5, 845; Hesiod, *Scut.*, 227); the fairy-purse of Fortunatus, and other wishing-gear. For wishing -purse, -rod, -cloth, etc., see Grimm, *Teut. Myth.*, 871, 976, and see 142 ff. on the personification of Wish. Volund's arm-ring brings wealth (see Rydberg, *Teut. Myth.*, 432). With the *magic wand*, which occurs in Nos. 1, 20, 21, 22, 27, 47, 55, 74, 89, 91, 96, 103, 106, 107, 108, (109), 120, 122, 124, 137, 146, 165, 184, 185, 208, 209, 230, 232, 233, 238, 250, 252, 253, 265, 269, 281, compare the caduceus of Hermes; the rod of Moses; also rods used in divination (on which see Grimm, *T. M.*, 975, 1598). (Elisha's staff was believed, apparently, to possess miraculous virtue, though it proved inoperative in the hands of his servant. 2 Kings, iv, 29 *sq.*) There is a story of a wishing-staff which St. Columban gave away to a poor man, and which he smashed at the bidding of his wife (Adamanni Scoti, *Vita S. Columbae*, cap. 24). The gods have a golden staff with which they touch and transform: χρυσείᾳ ῥάβδῳ ἐπεμάσσατ' Ἀθήνη (*Od.*, 16. 172, 456; 13. 429). Circe strikes with her staff (*Od.*, 10. 238). Skirni threatens with a magic wand ("Lay of Skirni," *C. P. B.*, i, 111). Shiva has a miraculous bow, so has Indra, according to the Vedas. Apollo's bow carries plague: cf. Odin's spear, Gûngnir, the hurling of which brings victory; and Thor's hammer, Miölner, which comes crashing down as a thunderbolt, and of itself returns to the hand. Freyr had a sword of similar nature that swung itself. Such gear the Greeks call αὐτόματον (*Il.*, 18. 376). Mr. Grant Allen considers the notion of Thor's hammer to be derived from the shape of the supposed thunderbolt. "Thor's hammer is itself merely the picture which our northern ancestors formed to themselves, by compounding the idea of thunder and lightning with the idea of the polished stone hatchets they dug up among the fields and meadows." These were preserved from motives of superstition, since the possession of a thunderbolt gives one some sort of hold over the

thunder-god himself. "This is the secret, too, of all the rings, lamps, gems and boxes, possession of which gives a man power over fairies, spirits, gnomes, and genii. All magic proceeds upon the prime belief that you must possess something belonging to the person you wish to control, constrain, or injure" (Essay on "Thunderbolts", by Grant Allen: *Falling in Love, and other Essays*, pp. 137-158).

20.

(P. 200) With accusation of queen, compare similar incidents in Arnason, pp. 370, 416, 429; Cosquin, i, 186; Crane, p. 19; Coelho, p. xviii; Fleury, p. 151; *Folk-lore Record*, i, 116, 207; *F.-L. Journal*, vi, 38 (Amo tale); Frere, *O. D. D.*, No. 4, pp. 17-22, 54; Gonzenbach, *Sic. Mär.*, i, 19, 148, No. 24; Grimm, No 31, and i, 364; Gubernatis, i, 412; Hahn, "Sun, Moon, and Morning Star"; Karajich, No. 33; Leskien, No. 46; *Magyar Tales*, pp. 337, 338; Pröhle, i, No. 36; Roman de la Manekine; *Satuja ja Tarinoita*, i, 105; Schiefner, No. 12; Schneller, No. 50; Schott, "Die Goldnen Kinder"; Sébillot, i, No. 15; Spitta-Bey, No. 11; Stier, "Die verwandelten Kinder"; *Ungarische Sagen*, "Die beiden jüngsten Königskinder"; Stokes, No. 20; Theal, p. 148; *1001 Nights*, "The Envious Sisters"; Vernaleken, p. 35, and comp. p. 33; Webster, 177; Zingerle, ii, 124.

Compare the following story, which contains also other incidents common in Cinderella tales:—

Jahrbuch für romanische und englische Literatur. Leipzig, 1860. Vol. vii. "Italienische Märchen", by Hermann Knust. Pp. 382-84. (A Tuscan story from Livorno.)

"DER KÖNIGSSOHN UND DIE BAUERNTOCHTER."

At his father's wish, a king's son sets out with his attendant to seek a bride. Attendant tries in vain to induce master to notice the pretty women in the town and neighbouring country. At night they come to a wood, and seek shelter from the storm in a peasant's hut. Peasant receives them hospitably, and his wife prepares the table for a meal. King's son inquires for whom the fifth place is laid, and learns that it is for peasant's daughter, who is too shy to appear. Directly he sees her, king's son tells attendant that she shall be his bride. He asks permission to carve the fowl, and gives the father the head, the mother the carcase, and the legs and wings to daughter, whilst he and his attendant eat the flesh.[1] Next morning he asks for the hand of peasant's daughter, and goes home to his father, who gives him fine carriage in which to fetch his bride. The queen is angry at the marriage with a peasant, and through her intrigues kindles a war with Spain, knowing that king and his son must join in it. On leaving home, king's son charges his wife, in the event of

[1] This incident of the carving and significant distribution of a fowl is found in Sacchetti's 123rd novel, which, according to Mr. Crouston, has its origin in a Talmudic story (see *Flowers from a Persian Garden*, p. 231); cf. also Comparetti, No. 43, "La Ragazza astuta"; Legrand, *Contes pop. Grecs*, No. iv, for variants of the same incident.

her bearing a child during his absence, to mark it with some sign by which to know it. Flavia bears two children, and marks them as bidden. Soon afterwards queen comes and takes children away, leaving two dogs in their place. When king's son returns, mother tells him his wife has borne those two puppies, whereupon he slays them. But the sword drops from his hand when he would slay his wife also. Queen gives her over to two servants to be killed. But they take pity on her and spare her, as also they have spared her two children whom the queen had delivered into their hands to slay. They take her to the wood, where she wanders about, till she is met by a peasant, who takes her to his house. He has previously found her two children and taken care of them. King's son is inconsolable. Father persuades him to go hunting. Night overtakes him. He enters peasant's house, finds wife and children, and learns the trick that has been played him. Fetching a carriage from the palace, he takes wife and children home. Queen confesses the crime, which her death must atone.

In *Dolopathos*, 7th Tale, puppies are substituted for queen's children, who are saved by the servants deputed to slay them, and are brought up by a philosopher. Cronus dines on the foal which he was assured his wife had just borne, when in reality the child was Poseidon (see Hesiod, *Theog.*, 497; Pausanias, x, 24).

Compare the myths in which a human ancestress is said to have given birth to an animal of the totem species (see Frazer, *Totemism*, p. 6). Thus the snake clan among the Moquis of Arizona are descended from a woman who gave birth to snakes (see Bourke, *Snake Dance of the Moquis, etc.*, p. 177). The Bakalai in Western Equatorial Africa believe that their women once gave birth to the totem animals; one woman brought forth a calf, others a crocodile, hippopotamus, monkey, boar, and wild pig (see Du Chaillu, *Explorations and Adventures in Equatorial Africa*, p. 308; see also p. 309). In Samoa the prawn or cray-fish was the totem of one clan because an infant of the clan had been changed at birth into a number of prawns or cray-fish (see Turner, *Samoa*, p. 77).

Petitot tells a story of the Dog-Rib Indians of Great Slave Lake, about a woman who was married to a dog and bore six pups, who became the ancestors of the Dog-Rib Indians (*Traditions Indiennes du Canada Nord-ouest*, p. 311). There is a similar story on Vancouver Island, where a tribe of Indians derives its origin from dogs (see *American F.-L. Journal*, iv, 14). The legend is found in many other places. On the Pacific coast it extends from Southern Oregon to Southern Alaska; Petitot recorded a somewhat similar tale among the Hare Indians of Great Bear Lake. Among the Eskimo of Greenland and of Hudson Bay is a legend of a woman who married a dog and had ten pups, five of whom she sent inland, where they became the ancestors of a tribe half-dog, half-man; and the other five she sent across the ocean, where they became the ancestors of the Europeans. . . . . In Baffin-land, the mother of the dogs is the most important deity of the Eskimo (see *Am. F.-L. J.*, iv, 16). An Eskimo song tells of the origin of the Adlet and of the White men from dogs (*ibid.*, ii, 124); see also Rink, *Tales and Traditions of the Eskimo*, p. 471; *American Naturalist*, 1886, p. 594; Petitot, *Monographie des Esquimaux Tchiglit*, p. 24.

(A beaver creates two men, one the ancestor of the Eskimo, the other that of the sea-animals, who were the ancestors of the Europeans.)

For animal children see also Callaway, *Z. F. T.*, p. 105 (crows), and see note; also p. 322 (snake); Cosquin, i, 1, "Jean de l'Ours", and variants, pp. 6 ff.; Crane, p. 324-5; Prym and Socin, ii, p. 258; Schiefner, No. 2; Stokes, No. 10. Compare "The Myrtle" in *Pentamerone;* also No. 193 of this collection, in which story a woman longs for a child, "even a snake"; Stokes, No. 10; and other stories containing similar reckless wish. In Benfey's *Pantschatantra*, ii, 144, a Brahman's wife, childless, at last bears a serpent.

In the Prose Edda, Gefjon's sons were oxen; the hag's sons were wolves (see Mallet, *North. Ant.*, 398, 408, and 434). Pasiphae was the mother of the Minotaur. Leda's twins were contained in two eggs. Compare the birth-story of Aed Slane, King of Ireland, son of Diarmaid and Mugain. First a lamb, then a silver-trout were born, finally Aed Slane.

See Mr. Lang's note on "Belief in Kinship with Animals", in his *Introd.* to Grimm's *Household Tales*, lxxi; and his *Marriage of Cupid and Psyche*, lv *seq.*

21.

(P. 204.) Compare Sigudr and Brynhildr (Siegfried and Brunhilde, *Corpus Poet. Boreale*, i, 294, 303, 309, 394)—Swipday and Menglad—Hrôlfr and Ingigerdr (see Grimm, *Deutsche Rechtsalterthümer*, Göttingen, 1828, pp. 168-170)—Gormo in *Saxo Gramm.*, lib. ix, p. 179—Tristan and Isolt (see "Sir Tristrem", notes to Scott's ed., 1819, p. 345)—Wolfdietrich—Orendel and Frau Breide (Grimm, *Teut. Myth.*, 374)—Fonzo and Fenizia (*Pent.*, i, 9)—Amicus and Amelius (comp. the story of The Ravens in the O. E. prose version of "The Seven Wise Masters"). For folk-tale parallels cf. Busk, *F.-L. R.*, "How Cajusse was Married," p. 162; Campbell, iii, 228, and No. 347; Dasent, cxxxiv, and p. 389; Grimm, No. 60, "The Two Brothers"; Gonzenbach, No. 40; Gubernatis, i, 330; MacInnes, p. 265. Compare two Cornish *Mabinogion*, which tell of King Pwyll (*The Bardic Museum*, Lond., 1802, pp. 17-30); the story of Aladdin, and the story of Prince Sayf el-Muluk, in Payne, vii, 94. See Clouston, *Pop. Tales and Fictions*, i, 316, *note.*

22.

(P. 204.) "Sea-monsters (Sjó-skrímsli) . . . . . cannot be killed by a leaden bullet, for their shell-coat of mail and their demon nature resist any such shot; but he who meets them is lucky if he have a silver button or coin at hand to thrust into his gun; for no monster, however fiendish, can withstand a silver shot." (Introductory Essay to Arnason's *Icelandic Tales*, p. lx, by Powell and Magnússon.)

For drink of oblivion, see note 58.

23.

(P. 208.) This story (No. 32), like Nos. 8, 56, and 111, opens with the "Hop o' my Thumb" incidents, upon which see Mr. Lang's *Perrault*, p. civ ff. (In No. 308 the heroine, like the seven girls in No. 307, is deserted by her father; but they do not find their way home, as in the other stories.) The

trail occurs also in the following: Busk, No. 6; Denton, "The Wicked Stepmother"; Frere, *O. D. D.*, "Surya Bai" and "Raksha's Palace"; Friis, pp. 85, 106; Grimm, No. 15, "Hänsel und Grethel"; No. 116, "The Blue Light"; Halliwell, *Pop. Tales*, "Hop o' my Thumb"; Karajich, No. 35; *Magyar Folk-tales*, p. 145, "The Three Princesses" (=No. 111, Stier); Pedroso, *Port. Tales*, No. xiv, p. 59; *Pentamerone*, v, 8, "Nennillo e Nennilla"; Perrault, "Le Petit Poucet"; *Roumanian Fairy Tales*, p. 81, "Handsome is as Handsome does"; Theal, p. 120.

With the device of thrusting the giantess into the stove, compare Callaway, pp. 16-18, "Uhlakanyana," and p. 20; Campbell, i, 255, 328; Dasent, pp. 128, 220; Grimm, No. 15; Hahn, Nos. 3, 95; ii, pp. 181, 309, *note*; Haltrich, No. 37; Haupt and Schmaler, ii, 172-4; *Magyar Tales*, p. 147; Minaef, *Conte Kamaon*, No. 46; Pedroso, p. 60; Radloff, i, 31; Ralston, pp. 165, 168; Steere, *Swahili Tales*, p. 380; Theal, p. 99; *Wide-Awake Stories*, p. 194. In Nos. 56 and 111, it is the giant who is entrapped into the over.

The "red-hot poker", applied as in the tale, is orthodox treatment for a Cyclops. In No. 56, also, the giant is one-eyed; so is Crinnawn, son of Belore, in Hyde's *Beside the Fire*, p. 144. The Tartar giant Depêghöz (eye on top of head) has to be supplied daily by the Oghuzes with two men and five hundred sheep. Bissat, the hero, burns out his eye with a red-hot knife. Sindbad, on his third voyage, punches out the eye of a man-eating giant. Comp. the story of Eigill (Nilsson, 4, 33; Müller, *Sagenbib.*, 2, 612). The Laplanders tell of a giant Stalo, who was one-eyed, and went about in a garment of iron (see Grimm, *T. M.*, p. 554).

For one-eyed persons cf. Grimm, Nos. 11, 130; Stokes, pp. 3, 36; *Wide-Awake Stories*, 12, 295. In folk-tales it is generally a sign of wickedness. Comp. the one-eyed black man, Oppression, whom Peredur fought and slew (*Mabinogion*, p. 105). Woden pawned one of his eyes to giant Mimi in the Brook of the Weird Sisters for the precious mead, whence it comes that he is one-eyed (see Snorri's *Edda*, and *C. P. B.*, i, 20 ff.). The Greek myth has a Jupiter with three eyes. Three-eyed persons are common in folk-tales.

See note 40, on the man-eating ogre who smells human flesh.

24.

(P. 210.) The *hiding-box* and the *prince-purchaser* incidents recur in Nos. 156, 158, 171, 179, 189, 216, 262, 297. Also in Hahn's No. 19, "Der Hundskopf."

In a story from Karajich's Collection (Krauss, *Sagen und Mär. der Südslaven*, ii, 290, No. 129), the imprisoned hero breaks through the partition at night into the princess's room, and, whilst she sleeps, eats the food and changes the position of the candles. This is parallel with the incident in the Cinderella tales.

25.

(P. 216.) For instances of the *external soul* in folk-tales, cf. Arnason, 456, 518 (life-egg of the two trolls); Asbjörnsen og Moe, *Norske*

Folkeeventyr, Nos. 36, 70; A. Bastian, *Die Völker des östlichen Asien*, iv, 340; Busk, *F.-L. R.*, 164, 168; Campbell, i, 10, 80; Castrén, *Ethnologische Vorlesungen über die altaischen Völker*, p. 173; *Finnish Mythology*, p. 186 (story of a giant who kept his soul in a twelve-headed snake, which he carried in a bag as he rode on horseback); Clouston, *Pop. Tales and Fictions*, i, 347 ff.; *A Group of Eastern Romances and Stories*, p. 30; Cosquin, i, 173 ff.; Cox, *Aryan Myth.*, ii, 36, 330; Dasent, "The Giant who had no Heart in his Body," p. 55; *Tales from the Fjeld*, p. 229; Day, Lal Behari, *Folk-tales of Bengal*, pp. 1, 85, 117, 121, 189, 253; Dietrich, *Russian Pop. Tales*, p. 23; Dozon, p. 132; *Folk-lore Rec.*, i-i, 220 (in skein of silk); *F.-L. Journal*, ii, 289 ff., "The Philosophy of Punchkin," by Ed. Clodd; Frere, *O. D. D.*, "Punchkin," p. 12, "Sodewa Bai," "Chundum Rajah," "Truth's Triumph," p. 233; "Wanderings of Vicram Maharajah"; Gonzenbach, No. 16, and ii, 215; Baring Gould, *Curious Myths*, ii, 299-302 (a Siberian tale about seven robbers whose hearts were hung up on pegs, and are stolen by a captive swan-maiden, on which condition her dress is returned to her by the Samsjed who had taken possession of it. He smashes six hearts, and makes the seventh robber deliver up his old mother's soul, and then kills him also); Gubernatis, *Z. M.*, i, 168; Hahn, i, 187, 217; ii, 23, 204, 215, 260, 275, 282, 294; Haltrich, No. 34, p. 149; *Ind. Antiquary* (1872), i, 117, 171, and (1885), p. 250; Jamieson, *Dict. of the Scottish Language*, *s. v.* "Yule"; Kirby, *New Arabian Nights*, "Joadar of Cairo and Mahmood of Tunis"; Knowles, *Folk-tales of Kashmir*, pp. 42, 49, 73, 134, 382; Krauss, i, 168, No. 34; Lane, *Arabian Nights*, iii, 316, "Seyf-el-Mulook"; Leitner, *The Languages and Races of Dardistan*, p. 9; Legrand, p. 191; Luzel, i, 445-9; *Magyar Folk-tales*, pp. 205, 326, 373, 400; Mannhardt, *Germanische Mythen*, p. 592; Maspero, *Contes pop. de l'Egypte ancienne*, p. 5 ff., "The Two Brothers" (written down in the reign of Rameses II, *circa* 1300 B.C.); Mijatovics, *Serbian Folk-lore* (Denton, p. 172); Müllenhoff, p. 404; *Pentamerone*, ii, p. 60 (Liebrecht); Radloff, *Proben der Volkslitteratur der türkischen Stämme Süd-Sibiriens*, i, 345; ii, 237, 531; iv, 88; Ralston, *R. F. T.*, "Koshchei the Deathless," p. 103, and pp. 109, 113, 114; Rivière, *Contes Kabyles*, p. 191; Schiefner, *Heldensagen der Minussinschen Tataren*, pp. 108-112, 172-176, 189-193, 360-364, 384, 390, ff.; *Sagas from the Far East*, p. 130, "Bright Intellect"; Schott, "Ueber die Sage von Geser Chan," *Abhandlungen d. Königl. Akad. d. Wissensch. zu Berlin*, 1851, p. 269; Sébillot, *Haute Bretagne*, p. 63; Spitta-Bey, No. 2, p. 12; Stokes, "Brave Hirálálbásá," "The Demon and the King's Son," pp. 58, 187; Strackerjan, *Aberglaube und Sagen, Oldenburg*, ii, 306; Sundermann, *Allgemeine Missions-Zeitschrift*, xi (1884), p. 453, "Die Insel Nias"; Webster, p. 83; *Wide-Awake Stories*, pp. 52, 58, 64, 83; Wilken, *De Gids*, 1888, No. 5, p. 6 (of the separate reprint), "De Simsonsage" (a Malay poem); Wolf, No. 20, p. 87; Wratislaw, p. 225.

Compare the story of Meleager and the fire-brand (Apollodorus, i, 8; Diodorus, iv, 34; Pausanias, x, 31, 4; Aeschylus, *Choeph.*, 604, ff.); the fatal hair on the head of Nisus (Apollodorus, iii, 15, 8; Aeschylus, *Choeph.*, 612; Pausanias, i, 19, 4). According to Tzetzes (*Schol. on Lycophron*, 650), not

the life, but the strength of Nisus was in his hair (compare the Samson story, Judges, xvi, 4-20). According to Hyginus (*Fab.* 198), Nisus was destined to reign only so long as he kept the purple lock on his head. Poseidon made Pterelaus immortal by giving him a golden hair on his head. His daughter fell in love with Amphitryon, the enemy of Pterelaus, and killed her father by pulling out the golden hair (Apollodorus, ii, 4, §§ 5, 7). Sylvia, wife of Septimius Marcellus, bore a son to the god Mars, who bound up the fate of the child in a spear (Plutarch, *Parallela*, 26). See Frazer, *The Golden Bough*, ii, 305-308.

The nearest approach to tales similar to these in the *Buddhist Birth-stories* is in one or two isolated cases, when the Karma of a human being is spoken of as immediately transferred to an animal. (See Mr. Clodd's *Myths and Dreams*, and Mr. Frazer's *Golden Bough*, for an exhaustive treatment of the subject of the external soul). Compare the Annamite stories (Nos. 68, 69, of this collection) in which the life of the heroine is successively transferred to a turtle, a bamboo-shoot, a bird, a tree, etc. There are similar incidents in No. 231. The Zuni Indians of New Mexico, as well as the Moquis, believe in the transmigration of human souls into the bodies of turtles. See "My Adventures in Zuñi," by Mr. Cushing, in *The Century*, May 1883, p. 45 ff.; Schoolcraft, *Indian Tribes*, iv, 86; Bourke, *Snake-Dance of the Moquis of Arizona*, pp. 116 ff., 334 ff., and Frazer, *op. cit.*, ii, 99.

Many people believe that a portrait contains the soul of the person portrayed. Thus the Canelos Indians of S. America think their soul is carried away in their picture (Simson, "Notes on the Jivaros and Canelos Indians," *Journ. Anthrop. Inst.*, ix, 392). When Mr. Joseph Thomson tried to photograph some of the Wa-teita in East Africa, they imagined he was trying to get possession of their souls (Thomson, *Through Masai Land*, p. 86). An Indian refused to let himself be drawn, believing it would cause his death (Maximilian Prinz zu Wied, *Reise in das Innere Nord-Amerika*, i, 417; see also ii, 166). Some old women in the Greek island of Carpathus were very angry at being drawn, fearing they would in consequence die (*Blackwood's Magazine*, Feb. 1886, p. 235). Some people in Russia object to having their silhouettes taken lest they die (Ralston, *Songs of the Russian People*, p. 117). Persons in the West of Scotland refuse to have their likenesses taken (James Napier, *Folk-lore; or, Superstitious Beliefs in the W. of Scotland*, p. 142; and cf. Andree, *Ethnographische Parallelen und Vergleiche*, Leipzig, 1889, p. 18 ff.). See Frazer, i, 148-9. Allied to this belief is the practice of pricking the waxen figure of one's enemy.

Compare the story in *Schimpf und Ernst*, cap. 272 (from the *Gesta Romanorum*). Sticking needles into a wax figure occurs in Kemble's *Chartæ*, Pref., lix, lx, and in a story in Müllenhoff, p. 233. Magic figures can also be baked of dough or lime, and wrought out of metal (see Grimm, *T. M.*, 1092). In Pulci's *Morgante*, 21, 73, a witch's vitality is bound up with a wax figure. When Malagigi melts it at a slow fire, she dwindles away. This kind of conjuring is found in Ovid (*Amor.*, iii, 7, 29). Comp. Horace, *Epod.*, 17, 76. Theocritus, 2, 28, has the wax-melting. In Virgil, *Ecl.*, 8, 74 *seq.*, a magic figure seems to be made of lime and wax.

In evidence of the belief (at least on the part of a hypnotised subject) in the transference of sensibility from the human body to an inanimate object, I may refer to the recent (Oct. 1892) experiments in hypnotism conducted at the Charité Hospital by Dr. Luys. He has been able to transfer a woman's sensibility into a tumbler of water, which retains it for a considerable time. If the water is drunk before the sensibility is exhausted the patient (who has not witnessed the occurrence) falls into a deadly swoon. Also, if the water is touched the hypnotised person starts as if in pain. Dr. Luys was also able to confirm the discovery made by Colonel Roche, Administrator of the École Polytechnique, who found that it was possible to transfer the sensibility of a hypnotised person to the negative of a photograph of the subject, who not only felt, but showed signs of, any mark made on the negative. A pin-scratch on the negative—previously charged with sensibility—causes the appearance of a similar mark on the subject, etc., etc. One would like to know the effect upon the subject of throwing the negative into the fire.

26.

(P. 221.) Grimm gives the following variants (i, 364). One from Zwehrn is without the introduction wherein the dying mother promises to help her child, but begins at once with the unhappy life of the stepchild. The end, too, is different. After Cinderella has lived happily with the king for one year, he travels away, leaving her the keys of all the rooms. The false sister persuades her to open the forbidden room, wherein they find a well of blood. Into this the wicked sister throws her after the birth of her son, and takes her place in bed. But the sentries hear the queen's cries, and save her, and the wicked sister is punished.

In a variant from Mecklenburg, Aschenputtel has become queen, and has taken her stepmother, who is a witch, and her wicked stepsister to live with her. When she gives birth to a son they lay a dog beside her, and give the child to a gardener, who is to kill it. They do the same a second time, and the king says nothing. The third time they give the queen and the child to the gardener to be slain; but he takes them into a cave in the forest. The child is reared on hind's milk, and grows up wild, with long hair, and seeks herbs in the forest for his mother. One day he goes to the palace and tells the king about his beautiful mother. King goes to the forest, recognises his wife, and takes her home. On the way they meet two golden-haired boys, whom the gardener has spared and brought up in his own house. Gardener reveals that they are king's children. Witch and her daughter are punished.

In a story from Paderborn, a beautiful countess has a rose in one hand, a snowball in the other, and wishes for a child as red as the rose and as white as the snow. She has her wish. The nurse one day pushes her out of window, and pretends the countess has thrown herself out. She ensnares the count, and he marries her. She bears two daughters, and the red and white stepchild must serve as scullion. She has no clothes, and may not go to church. She weeps on mother's grave, and mother gives her a key to open hollow tree, wherein she finds clothes, soap for washing herself, and a prayer-book. A

count sees her, and smears the church threshold with pitch. All ends in the usual way.

A variant from Zittau is given in Büsching's *Wöchentliche Nachrichten*, i, 139. Aschenputtel is a miller's daughter, and is not allowed to go to church. There is nothing new in it, except that, instead of a dove, a dog betrays the false bride and reveals the true.

In Low-German we find *Askenpüster*, *Askenböel*, and *Askenbüel* (*Bremer Worterb.*, i, 29, 30). In Holstein, according to Schütze, *Aschenpöselken* is derived from *pöseln*, to seek laboriously (as, for instance, the peas among the ashes). *Sudelsödelken*, from *sölen*, *sudeln*, because it must be destroyed in the dirt. In Pomerania, *Aschpuk* signifies a dirty kitchen-maid (Dähnert). The Hessian dialect corroborates this (see Estor's *Upper-Hessian Dictionary*): *Aschenpuddel*, an insignificant, dirty girl. The High-German is *Aschenbrödel*. In Swabia we find *Aschengrittel*, *Aschengruttel*, *Aeschengrusel* (Schmid, *Schwäb. Worterb.*, 29). In Danish and Swedish it is *Askesis*, from blowing the ashes. In Jamieson, see *Assiepet*, *Ashypet*, *Ashiepattle*, a neglected child employed in the lowest kitchen-work. In Polish, *Kopciuszek*, from *kopec*, soot, smoke.

Oberlin gives a passage from *Aschenprödel*, in which a servant bears this name; and Seiler von Keisersberg calls a despised kitchen-boy an *Eschengrüdel*, and says, "how an Eschengrüdel has everything to do," *Brosamen*, folio 79*a*. Tauler, in the *Medulla animae*, says, "I, thy stable-boy, and poor Aschenbaltz." Luther, in the *Table-talk*, i, 16, says, "Cain, the godless reprobate, is one of the powerful ones of earth, but the pious and god-fearing Abel has to be the submissive Aschenbrödel—nay, even his servant, and be oppressed." In Agricola, No. 515, occurs, "Does there remain anywhere an Aschenbrödel of whom no one has thought?" No. 594, "Jacob, the Aschenbrödel, the spoiled boy." In Eyering, 2, 342, is "poor Aschenwedel". Verelius, in the notes to the *Gothreks Saga*, p. 70, speaks of the Volks Saga, "*huru Askesisen sick Konungsdottren til hustru*," which also treats of a youth who was kitchen-boy, and won the king's daughter. The proverbs also, *Sitia hema i asku, liggia som kaltur i hreise und liggia vid arnen*, apply for the most part to kings' sons, in the *Wilkinasage*, cap. 91, of Thetleifr, and in the *Refssage* (cap. 9, of the *Gothreks Saga*), from which Verelius wishes to derive all the others. We are likewise reminded of Ulrich von Thürheim's *Starker Rennewart*, who must also have first been a scullion; likewise of Alexius, who lived under the stairs in his father's royal house, like a drudge. *Vide* Görres, *Meisterlieder*, p. 302.

It was a very ancient custom that those who were unhappy should seat themselves amongst the ashes. Odysseus, who, as a stranger entreating help, had spoken with Alkinous, thus seated himself humbly in the ashes on the hearth, and was then brought forth and set in a high place (*Z*. 153, 169; compare 11. 191).

Gudrun, in her misfortunes, has to become an Aschenbrödel; although a queen, she has to clean the hearth, and wipe up the dust with her hair, or else she is beaten.

27.

(P. 223.) In a variant from Paderborn (Grimm, i, 429) the maiden puts the mantle of all kinds of fur—on which moss, or whatever else she can pick up in the forest, is sewn—over the three bright dresses, and escapes into the forest. For fear of wild beasts she climbs up a high tree. Some woodcutters, fetching wood for the king's court, cut down the tree in which Allerleirauh is still sleeping; but it falls slowly and she is not hurt. She wakes in a fright, but they are kind to her, and take her in the wood-cart to the court, where she serves in kitchen. As she has made some very good soup, the king sends for her; he admires her, and makes her comb his hair. One day, whilst she is thus employed, he spies her shining star-dress through the sleeve of her mantle, which he tears off.

In another version, from Paderborn, Allerleirauh pretends to be dumb. The king strikes her with a whip, tearing the fur-mantle, and the gold dress shines through it. The punishment of the father follows in both stories. He himself has to pronounce the sentence that he no longer deserves to be king.

In fourth story, Allerleirauh is driven away by her stepmother because a foreign prince has given a betrothal-ring to her and not to the stepmother's daughter. Afterwards Allerleirauh arrives at the court of her lover, does menial work, and cleans his shoes, but is discovered through putting the betrothal-ring among the white bread, as in another saga it is put in the strong broth (Musäus, 2. 188).

When the king will marry no girl whose hair is not like that of the dead queen, we are reminded of an incident in the *Färöische Saga*, where the bereaved king will marry no one whom the dead queen's clothes do not fit.

28.

(P. 224.) Grimm says this story is told on the Rhine of eight sisters, each having one eye more than the other. Two-eyes is the Cinderella, and the wise-woman who takes pity on her sufferings is probably her own departed mother. There is the tree from which gold and silver is shaken, and the wooer whose request can only be granted by the true bride.

29.

(P. 225.) For *golden apples*, see Campbell, lxxxii ff.; Dasent, pp. 22, 71, 92, 155, 363; *F.-L. Rec.*, ii, 180, "Coon-Eda, or the Golden Apple of Lough Erne"; *F.-L. Journal*, vi, 252 ff.; *Gesta Romanorum*, ch. 74 (Swan); Grimm, Nos. 17, 29, 53. 57, 121, 130, 136; Groome, *In Gypsy Tents*, p. 299 ff.; *Gypsy-lore Journal*, i, 29; Ralston, pp. 172, 176, 285; Wolf, "The Wonderful Hares"; and compare Nos. 227, 230, 232, 236, 242, 243, 249. The prince throws a golden apple into the heroine's lap in No. 115. Skirni offers eleven all-golden apples to Gerda in the "Lay of Skirni" (*Corpus P. Boreale* i, 111). Milanion delayed Atalanta with three golden apples.

30.

(P. 226.) The pearl is made, in the myth, to spring out of Venus's tear. Eve's tears, like Frigg's tears, are pearls in water, nuggets of gold on land (see

Corpus Poet. Boreale, i, cvi). Wäinämöinen's tears are pearls (see *Kalewala*, Rune 22). So are the tears of the Chinese merman (see *F.-L. Journal*, vii, 319). According to Sicilian popular tradition, the tears of unbaptised children turn to pearls when poured into the sea by the angel who has collected them (Pitré, *F.-L. J.*, vii, 326).

In a tale from the foot of the Himalayas, published in Russian by Minaef (No. 33), a princess weeps pearls (she also laughs rubies, see note 51). Cf. Cavallius, p. 142; Chodzko, p. 315; Glinski, iii, 97; Karajich, No. 35; Stokes, No. 2.

There are tears of gold in the story of Mardol (see Arnason, p. 437, and Maurer, *Mod. Icelandic Pop. Tales*) and in the story of the Jealous Sisters (*1001 Nights*). Cf. Gerle, *Volksm. der Böhmen*, No. 5; Spitta-Bey, No. 11; Schiefner, No. 12; and see Rydberg, *Teut. Myth*, p. 564. Not only do Freyja's tears turn into drops of gold (Grimm, *Teut. Myth.*, 1218), but a Greek myth makes ἤλεκτρον arise from the tears of Phaëthon's sisters, daughters of the Sun.

31.

(P. 231.) Among Prof. S. Grundtvig's *Unpublished Collections* are extracts of four variants of the foregoing stories. In the first, which is called "Rosenröd", the queen's nose bleeds, the drops falling in the snow. She bears a daughter, who is named Rosenröd Snehvid (Rose-red Snow-white), who is shut up in a tower with her attendants for seven years. Only the princess lives to come out with her little dog, and she becomes a servant in new king's castle. She takes bride's place at wedding—the horse Buckbar—the mouse-skins—the wedding ring—the mysterious words, etc. The remaining three variants differ in no respect from those already given.

The following legend is from J. M. Thiele's *Danmark's Folkesagn* (1843), i, p. 8:—

"THE TOMB OF THE THREE MAIDENS."

A king in the Danish island of Fyen has three fair daughters engaged to three princes, who are absent taking part in the war. Three giants present themselves and woo the princesses, offering gold, silver, and costly rings. The princesses are faithful to their lovers, and the giants go away in a rage, threatening to return soon. King has a large mound with a chamber inside it made for his daughters, and the place is covered over with trees and shrubs. The giants return, slay the king, and at length discover the hiding-place of the princesses, through the barking of their little dog. When they find that the giants are digging them out, first the youngest and then the other two princesses stab themselves to death. To this day the hill is shown. The giants are still said to pass over it with noise and fury; horns are sounded, and the barking of the dog is heard from within the mound.

Cf. *Saxo Grammaticus*, lib. vii, for the history of Sigvald or Sivald. Regnold conceals his daughter Gyritha in an underground chamber, whence she is dug out by Gunnerus.

See Nos. 276, 283 (284), 289, 290, 291, 292, 293 (294), 299, 302, 303.

32.

(P. 235.) Frequently the knowledge of *birds' language* comes of eating a white snake, as in Grimm's No. 17; Wratislaw, *Sixty* (*Slavonic*) *Folk-tales*, p. 25. Sigfred, in the Old Play of the Wolsungs (*Corpus Poet. Boreale*, i, 39), like Sigurd in the Western Wolsung-Lay (*C. P. B.*, i, 157), understands the birds' talk when he has tasted the heart of the dragon Fafni. In the saga of the Seeburg (*Deut. Sag.*, No. 131) the serving-man tastes a piece off a silver-white snake, and immediately knows what the fowls, ducks, geese, doves, and sparrows in the yard are saying of the speedy downfall of the castle. There are various similar legends of submerged castles. For other examples of the wisdom-giving fish, or snake, cf. Campbell, ii, 361, 363, and see 366, No. 47 (white snake); iii, 331, No. 82 (Fionn), and see p. 297; Chambers, *Tales of Sir James Ramsay;* Chodzko, *Contes des Paysans . . . . Slaves*, "Dieva Zlato Vlaska"; Cox, *Aryan Myth.*, i, 81; Darles, *Mythol. Celtique; Folk-lore Journal*, vi, 299 ff. (white snake); Baring Gould, *Cur. Myths* (1871), 260; Kennedy, *Legendary Fictions*, p. 216, "Farquhar the Physician"; *Mabinogion* (Guest), ed. 1877, pp. 471 ff.; *Myvyrian Archaiol. of Wales;* Rasmann, *Deutsche Heldensage*, i, 124; Sébillot, *H. Bretagne*, ii, 224, 326-7; Vuk Stevanovich, *Serbische Märchen*, No. 3; *La Tradition*, 1889, No. ii, 33-40; *Volsunga-Saga* (Camelot Series), pp. 64, 92.

Pliny says (29, 4), "quin et inesse *serpenti* remedia multa creduntur . . . . ut possint *avium sermones* intelligi." Kassandra the prophetess had been licked by a serpent. (See Tzetzes' Argument to Lycophron's *Alexandra;* also Eustathius, the Homeric scholiast's remarks about Helenus, brother of Kassandra, *ad Iliad*, vii, 44). Compare the Melampus myth (Apollodorus, i, 9; see also iii, 6, for the story of Teiresias, in which serpents figure. Pliny, x, 137, throws doubt on the story of Melampus). Michael Scott obtained his wisdom by serpents' bree (brigh); cf. *Inferno*, canto xx; Scott's *Lay of Last Minstrel*, canto ii, and notes in Appendix. So in Pliny (*Nat. Hist.*, l. x, cap. 49), "quarum confuso sanguine serpens gignatur, quem quisque ederit, intellecturus sit alitum colloquid." According to a Scotch saga, the middle piece of a white snake, roasted by the fire, gives a knowledge of supernatural things to anyone who shall put his finger into the fat which drops from it. (See Grant Stewart, pp. 82, 83.) In Iceland, one sufficiently safe way of acquiring a knowledge of the language of birds is recorded (Arnason, cxvi): "Take the tongue of a hawk, and put it in honey for two days and three nights; place it then under your own tongue, and you will understand the language of birds. It must not, however, be carried elsewhere than under the tongue, for the hawk is a poisonous bird."

In other cases the knowledge of birds' talk is acquired by means of a herb. Thus, in the poem of Elegast there occurs a nameless herb, which one need only put in the mouth to understand what the cocks crow and the dogs bark. Villemarqué says, whoever accidentally steps on the golden herb (possibly the mistletoe) falls asleep directly, and understands the speech of dogs, wolves, and birds (see Grimm, *T. M.*, pp. 1207, 1682). A wort, that the mermaid dug on the mount that might not be touched, makes whoever eats it understand the wild beasts, fowl, and fish (Haupt, *Zeitschrift*, 5, 8, 9). In Ralston's

Songs of the Russian People, p. 99, a fern enables one to understand secret things. Mr. Frazer says: "On Midsummer Eve the fern is believed to burst into a wondrous bloom. . . . Whoever catches this bloom . . . . can make himself invisible, can understand the language of animals, and so forth" (*Golden Bough*, ii, 286-7). He gives the following references:—Wuttke, *Der deutsche Volksaberglaube*[2], § 123; Grohmann, *Aberglauben und Gebräuche aus Bohmen und Mähren*, §§ 673-677; Gubernatis, *Mythol. des Plantes*, ii, 144 *sq.*; Friend, *Flowers and Flower-lore*, p. 362; Brand, *Pop. Ant.*, i, 314; Vonbun, *Beiträge zur deutschen Mythologie*, p. 133 *sq.*; Burne and Jackson, *Shropshire Folk-lore*, p. 242; cp. *Arch. Rev.*, i, 164 *sq.*

In the story of "The Three Languages" (Grimm, No. 33) the lad was three years learning what the dogs bark, what the birds say, and what the frogs croak. Kin-the-young, in the Lay of Righ, learnt the language of birds (*Corpus P. Boreale*, i, 242). Compare No. 10 and the following:—Boner, *Transylvania*, p. 372; Day, *Folk-tales of Bengal*, 150, 152; Denton, *Serbian Folk-lore*, "The Snake's Gift"; Fleury, *Litt. orale Basse-Normandie*, p. 123; Grimm, *Household Tales*, ii, 541 ff.; Gubernatis, *Z. M.*, i, 152; Hahn, No. 37; *Ind. Ant.*, iii, 250; Leger, *Contes slaves*, No. 11, p. 235; *Magyar Folk-tales*, p. 301, and notes, p. 421; Naaké, *Slavonic Tales*, "The Language of Animals"; Payne, *Arabian Nights*, i, 14; Pröhle, *Kindermärchen*, No. 7; *Deutsche Sagen*, i, 131; *Sagas from the Far East*, p. 21; *Satuja ja Tarinoita*, iii, p. 37; Schreck, Nos. 3, 6; Straparola, 12th Night, fable 3; *Tales of the Alhambra*, "Legend of Prince Ahmed al Kamel"; Tylor, *Prim. Cult.*, i, 190, 469; Webster, p. 136; Wright, *The Seven Sages*, p. 106, "The Ravens"; etc. And see Philostr., *Vit. Ap.*, i, 20 *fin.* Arabian and Persian traditions represent Solomon as acquainted with the language of beasts and birds.

In an Icelandic tale a bird understands and speaks the tongue of men (Arnason, 430).

See note on *Talking Birds*.

33.

(P. 238.) For "obstacles" created to hinder pursuit, see also Nos. 118, 119, and cf. *Am. F.-L. Journal*, i, 54; iv, 19 (a Samoyede tale; see Castrèn, *Ethnologische Vorlesungen*, p. 165); Arnason, *Icelandic Legends*, p. 521; Asbjörnsen and Moe, i, p. 86, No. 14; *Asiatic Researches*, xx (1836), p. 347; Athanas'ev, i, No. 3*b*; Braga, No. 6; Brockhaus, *Berichte*, 1861, pp. 225-9; Busk, "Filagranata," No. i, p. 8; Callaway, *Zulu Tales*, pp. 51, 53, 64, 90, 145, 228; Campbell, i, lxxvii-lxxxi, xc; i, 33, No. 2, "Battle of the Birds"; Carleton, *Traits and Stories of the Irish Peasantry;* Cosquin, i, 133 ff.; Crane, p. 29, "The Fair Angiola" (=Gonzenbach, No. 53), and see p. 335, *note*; Dasent, p. 71, "The Mastermaid"; p. 285, "The Widow's Son"; p. 311, "Father Weathersky"; Erdelyi-Stier, No. 4; *F.-L. Journal*, i, 235 (Malagasy), 286 (Ananci), 323 (Irish tale, "Grey Norris"); ii, 15 (Polish), 31 (Malagasy); Frere, *O. D. D.*, "Truth's Triumph", 50, 63; Friis, pp. 49, 58; Geldart, *Mod. Greek Tales*, "Starbright and Birdie", "The Golden Casket", "The Scab Pate"; *Germania*, 1870, No. 6 (Lapp tale); Gonzenbach, Nos.

53, 64; *Göttingische Gelehrte Anzeigen*, 1862, p. 1228 (Finnish tale); Grimm, No. 79, "The Water-Nix"; Gubernatis, *Z. M.*, i, 166, 175; ii, 60; Hahn, No. 1 and No. 45; Haltrich, No. 37; Imbriani, *Nov. fior.*, pp. 12, 415; *Katha Sarit Sagara*, bk. vii, ch. 39; Kennedy, *Fireside Stories*, p. 61; Köhler, *Orient und Occident*, ii, 103, 107, 112, 114; Lang, *Custom and Myth*, pp. 88 ff., and *Rev. Celt.*, t. iii, "Nicht Nought Nothing"; *Legends of the Wigwam*, p. 61, "Exploits of Grasshopper"; *Leipzig Academy*, 1861, bk. vii, p. 203 *et seq* (Sanskrit tale of Somadeva); Leskien, No. 9; Lewin (Capt.), *Exercises, etc., and Popular Tales* (Calcutta, 1874), p. 85; MacInnes, pp. 1 ff., 437; *Magyar Folk-tales*, pp. 157 ff.; Maspons, *Lo Rondallayre*, i, 41-46; *Mélusine*, ii, col. 214 (Samoa), 408; *Mémoires de l'Académie de Vienne*, vol. xxiii (1874), p. 327; Naaké, *Slavonic Tales*, "The Wonderful Hair" and "Ivan Kruchina"; Pedroso, *Port. F. Tales*, "St. Peter's God-daughter"; *Pentamerone*, "Petrosinella", "The Flea"; Pitré, variant of No. 13 (tabulated *Folk-Lore*, i, 141); Radloff, iii, p. 383 (Siberian); Ralston, "The Baba Yaga", "Vasilissa the Wise, and the Water King", "The King Bear", pp. 95, 132, 140, 143, 174; *Records of the Past*, vol. ii, p. 142, "Tale of the Two Brothers"; Roméro, Nos. 8, 38; Rink, *Eskimo Tales*, No. 8, "Two Girls"; *Satuia ja Tarinoita*, i, 142, 151; Schneller, No. 20; Theal, No. v, "Sikulume," pp. 82, 87; Thorpe, *Yule-Tide Stories*, pp. 223, 295, 296; Töppen, *Aberglauben aus Masuren*, p. 146; *Trans. Asiat. Soc. of Japan*, vol. x, p. 36; Vernaleken, pp. 50, 157; Webster, pp. 113-14, 120, 126.

Compare the Jason myth. To detain Æetes, Medea throws behind the mangled remains of her own brother Apsyrtos.

In Turner's *Samoa* (p. 71) we read: "Members of the seaweed clan in Samoa, when they went to fight at sea, took with them some seaweed, which they threw into the sea to hinder the flight of the enemy; if the enemy tried to pick it up it sank, but rose again when any of the Seaweed clan paddled up to it. See also p. 102, *ibid.*

In the "Lay of Rolf Kraki" (*Corpus Poet. Bor.*, i, 190), Rolf, escaping from Eadgils (Adils), casts gold behind him to delay his pursuers. This is a very common device with Cinderella. Grimm quotes a Swiss superstition anent witches. A man, wishing to escape from their clutches, must provide himself with something to tempt their cupidity, and must throw it out bit by bit as he runs. The witches will stop to pick it up (*T. M.*, 1079).

34.

(P. 240.) The spy is sent to sleep by hair-dressing in Nos. 13, 26, 70, 152, 228, 233, 237, 320; by magic formula in Nos. 44, 227, 236; by a *huldre* in No. 319.

For hair-combing, see Campbell, i, 61; iv, 283; Dasent, pp. 302, 385, 404; *Folk-lore Journal*, iii, 293, "Prince Jalma" (Chilian tale); Grimm, i, 356, 369 ff., 430; etc.; and see Nos. 239, 240, 241. It is a favourite incident in numerous Lapp stories.

35.

(P. 244.) Girls eat their mother in Nos. 50, 53, 124; girls eat their sisters in Nos. 17, 278. For other examples of cannibalism in folk-tales, see *American F.-L. Journal*, ii, 54, "Legends of the Cherokees"; Asbjörnsen og Moe, Nos. 1, 52; Athanas'ev, i, 121; Callaway, *Z. F. T.*, notes, p. 158 *et seq.*; Campbell, iii, 297; Dasent, pp. 71, 128, 220; Day, *Folk-tales of Bengal*, pp. 72, 79, 120, 272; *F.-L. Rec.*, v, 136; Frere, *O. D. D.*, pp. 28, 198; Grimm, No. 15; Hahn, Nos. 1, 3, 65, 95; ii, 181, 283-4, 309; Haltrich, *Deutsche Volksmär. aus dem Sachsenlande, etc.*, No. 37; Haupt und Schmaler, ii, 172-4; *Ind. Ant.*, i, 171; iv, 56; Karajich, No. 35, pp. 174-5; *Kathasarit-sagara* (Tawney), i, 162, 163; Lang, *Perrault*, cvii; *Magyar Folk-tales*, p. 147, and see note, p. 388; Payne, *Arabian Nights*, vi, 112, "History of Gherib and his brother Agib"; Radloff, i, 31; Ralston, *R. F. T.*, pp. 140, 154, 165, 168, 169, 171, 179, 182; *Songs of the Russian People*, p. 169; Rink, *Eskimo Tales*, p. 128, "The Brothers visit their Sister"; Rivière, *Contes pop. Kabyles*, pp. 210, 216, 228, 240; *Scottish Celtic Review*, i, 70-77, "How the great Tuarisgeul was put to death"; Stokes, *Ind. F.-tales*, pp. 5, 51, 99, 175; Theal, *Kaffir F.-lore*, pp. 81, 108, 119, 122, 134, 136 ff., 164; *Wide-Awake Stories*, pp. 101, 171, 267. Compare Horace, *A. P.*, 338-340. And see Nos. 312, 313, and note 40.

The heroine is accused of eating her father in No. 307 of this collection. A queen is accused of cannibalism in Arnason, p. 413, and a mother of devouring her child in the *Mabinogion*, p. 353. A brother wants to drink his sister's blood in Gonzenbach, No. 7; and a king his son's blood in Hahn, No. 45.

36.

(P. 246.) With the enigmatical question which the father puts to the bishop, compare a similar question in Gonzenbach, No. 25, vol. i, p. 154.

37.

(P. 249.) Compare "The Palace that stood on Golden Pillars", Thorpe, *Yule-Tide Stories*, p. 64. (From Westmanland.)

38.

(P. 250.) Treasure-rocks open in Nos. 97, 102, 103, 105, 106, 107, 108, 194, 252, 253, 304 (stone-cross opens); usually when struck with a rod. (In No. 257 the heroine keeps her dresses in a rock cavern.) Compare the rock-opening in *Hiawatha*, also in the following: Bleek, *Hottentot Fables*, p. 64; Callaway, p. 140, "The Rock of Two Holes"; *Folk-lore Journal*, i, 274 *sq.* (Malagasy folk-tale); Grey, *Polyn. Myth.*, p. 188; Ogilby, *Africa*, p. 73; Theal, *Kaffir F.-L.*, p. 36, "The Bird who made Milk"; Thorpe, *Yule-Tide Stories*, p. 482; Vernaleken, pp. 99 and 112 (by flower), 118 (rod); and see Kuhn in Wolf, *Zeitschrift für deutsche Myth.*, (1855), iii, 385, and Schwartz, *Ursprung der Mythol.*, p. 177 ff. Compare the divining-rod which discovers metals and buried treasure.

In German legend, a shepherd driving his flock over the Ilsenstein

stopped to rest, leaning on his staft. The mountain suddenly opened, for there was springwort in his staff, and the Princess Ilse stood before him, and bade him enter and take as much gold as he pleased. On leaving, he forgot his staff, and, in consequence, the rock suddenly closed, and cut him in two (see Kelly, *Indo-European Folk-lore*, p. 177). Here the magic properties of the rod are due to the enclosed springwort. According to Pliny (10, 18), the springwort is obtained by stopping up the hole in a tree where the woodpecker keeps its young. The bird fetches springwort, and applies it to the plug, causing it to shoot out with a loud explosion. The same account is given in German folk-lore. Elsewhere, as in Iceland, Normandy, and Ancient Greece, the bird is an eagle, a swallow, an ostrich, or a hoopoe (see Fiske, *Myths and Myth-Makers*, p. 44). The forget-me-not, also, is a luck-flower, and derives its name from a legend about rock-opening (see Grimm, *T. M.*, 1597). The mere name of the plant, *sesame*, is sufficient to open the cavern in the "Forty Thieves". Compare the *saxifraga* of the ancient Romans. The *schamir* had the power of cleaving rocks. According to some legends it was a worm, and was used by Solomon in building the Temple without sound of iron tool; another account says it was a mystic stone which enabled Solomon to penetrate the earth in search of mineral wealth (see Baring-Gould, *Leg. of the Patriarchs and Prophets*, pp. 337, 338, and see *Gesta Rom.*, Swan's, ed. Wright, vol. i, lxiv, and cii).

39.

(P. 251.) With the opening of the story compare Denton, "The Dream of the King's Son"; De Gubernatis, *Z. M.*, i, 139 (South Siberian tale cited from Radloff); Hahn, No. 45, i, 258; ii, 247; Krauss, ii, 290, No. 129; Roméro, No. 3, p. 12; Schott, *Walachische Märchen*, No. 9; and "The Three Dreams," in *Magyar Folk-tales*, p. 117; and see the notes, p. 376, for other stories of dreams foretelling wealth and power. Compare Joseph's dream. The significance of dreams is noticed in *Uarda*, cap. xv; Horace, c. iii, xxvii, 41; S., i, x, 33. See also Tylor, *Early Hist. of Mankind*, pp. 5-10; *Prim. Cult.*, "Dreams."

40.

(P. 251.) For detecting the smell of human flesh, cf. Arnason, p. 454; Bleek, *Hottentot Fables*, p. 60; Busk, p. 6; Callaway, p. 49, "Uzembeni"; Campbell, i, 9, 252; Du Chaillu, *Ashango Land*, p. 107, "Legend of Fougamon"; Clouston, i, 134, *note;* Cosquin, i, 103; Crane, pp. 90, 340; Dasent, pp. 59, 146, and "Rich Peter the Pedlar," p. 209; Day, Lal Behari, *Folk-tales of Bengal*, pp. 73, 77; *F.-L. Rec.*, iii, 41 (from Mentone); 210 (Danish tale, Grundtvig); iv, 147 and 159 (Portuguese, Coelho); *F.-L. Journal*, ii, 68, "Mally-Whuppy"; iii, 296 and 300 (Chilian); vi, 129, "The Three Lemons" (Hungarian); Grey, *Polyn. Myth.*, pp. 34, 64; Grimm, Nos. 15, 29, 165; Lewin, *Exercises, etc., and Popular Tales* (Calcutta, 1874), p. 85; MacInnes, *Folk and Hero Tales*, p. 113; *Magyar Folk-tales*, pp. 55, 241, and see p. 340; Pedroso, pp. 105, 109; Perrault, "Le Petit Poucet"; Petitot, *Trad. Ind. du Canada Nord-Ouest*, Paris, 1886, p. 171; Ralston, pp. 100, 154; Theal,

pp. 124, 138; Thorpe, *Yule-Tide Stories*, "Rich Peter the Huckster," p. 322, and p. 339; Vernaleken, pp. 38, 141, 351; Webster, pp. 17, 97; *Wide-Awake Stories*, pp. 58, 172.

The Eumenides smelt out Orestes. "'Οσμὴ Βροτείων αἱμάτων με προσγελᾷ." Eum., 244 (see Lang, *Perrault*, cvii).

Sigmund and his cousin, wandering in the snow upon the Dofrafells, weary and wayless, come to a homestead wherein the womenfolk hide them from the goodman. When the rough-tempered man enters, he casts up his nostrils, and asks who has come. (*C. P. B.*, i, 511.)

Hidimbas, the râkshasa in the Mahâbhârata, smells man's flesh from afar, and orders Hidimba, his sister, to fetch it him; but she, like the ogre's or monster's wife in so many tales, befriends the slumbering hero. Thor and Tew come into giant Hymi's house, where they find his 900-headed grandmother, who hides them under the caldron. So the devil's grandmother protects the luck-child (in Grimm's No. 29) when the devil enters and smells human flesh.

The *uorco* of the story derives his name from the ancient god of the lower world; he is an *Orcus esuriens*. Compare Ariosto's description of the *orco* and his wife (*Orlando Fur.*, xvii, 29-65); he is blind (does not get blinded), has a flock like Polyphemus, eats men, but not women. (For the *orco*, see *Pent.*, i, 1; i, 5; ii, 3; iii, 10; iv, 8. For the *orca*, ii, 1; ii, 7; iv, 6; v, 4.) Ogres, or men-eating monsters, occur in Nos. 312, 313, 316; see also note 23.

41.

(P. 256.) Compare No. 281, in which also the stepmother tears out the heroine's eyes. The same incident is met with in *Bibl. de las Trad. pop. Españolas*, i, 137; Comparetti, No. 25; Cosquin, ii, 42, "Marie de la Chaume du Bois"; Gubernatis, *Sto. Stefano*, No. 13; *Zool. Myth.*, i, 218; Hahn, No. 28; Maspons y Labros, *Lo Rondallayre*, iii, 114; Pitré, *Fiabe Nov. e racc. pop. Sic.*, No. 62; *Nuovo Saggio*, No. 6; Rivière, p. 51; Wenzig, p. 45.

The heroine is hidden under a tub, or trough, and the false bride presented, in Nos. 21, 54, 88, 127, 239, 241, 249; in Nos. 7, 24, 34, 229, 236, 237, 240, the stepmother puts her in a tub with the intention of boiling her; but such fate befalls her own daughter instead. Compare the following:—*S. African F.-L. Journal*, I, vi, 138; Coelho, No. 36; Comparetti, No. 31; Cosquin, i, 255, "La Laide et la Belle"; Dasent, p. 125, "Buttercup"; *F.-L. Journal*, iii, 296; vi, 199; Grimm, No. 9; Nerucci, No. 5. Thor and Tew are hidden under the cauldron in the hall of the giant Hymi ("Hymis-Kvida," *Corpus P. Bor.*, i, 221).

42.

(P. 258.) The incident of propping up the corpse occurs also in Nos. 7, 24, 94, 240, and in Grimm, No. 47, "The Juniper-Tree."

43.

(P. 259.) In Nos. 239 and 241 also the heroine chooses the worst gifts and gets the best, while her stepsister grasps at the best and is given the worthless

This episode is very general in stories allied to the "Frau Holle" type (see Grimm's No. 24, and variants, i, 369-372). Compare the two versions of "Goldhähnchen und Pechhähnchen" (Schambach und Müller, *Niedersächsische Sag. u. Mär.*, No. 11, A and B, pp. 276-8). In the first, the heroine who goes down the well to recover her bunch of flax, and there picks the fruit from the apple-tree, takes the bread from the oven, and milks the cow, is asked by the people in the little house she enters whether she will eat with them or with the dogs and cats, and afterwards, whether she will leave by the gold door or the pitch door. She answers modestly, and is rewarded with gold. The envious stepsister who declines to oblige, and who chooses the best of everything, gets covered with pitch. The cock announces the return of each girl in the usual manner. In the second version, the stepsister, who is very beautiful, sits idly at home, while the heroine, who is very ugly, does all the menial work. One frosty night, when she goes to the well to wash clothes, a water-nymph throws a stone in her face and splashes her with water. She is now more beautiful than her stepsister, and the stone is a great jewel. The envious stepsister goes to the well, has the stone thrown at her and the water sprinkled over her, and returns home, to find that she has donkey's ears and that her face is covered with hair. Instead of a jewel she has only a big flint. Heroine makes a wealthy marriage, and stepsister is taken about by her mother to be exhibited. In this way she at length comes before heroine, who makes her beautiful again, and provides for her and her mother. In the Swiss story, "Goldig Betheli und Harzebabi" (Sutermeister, *Kinder- und Hausmär. aus der Schweiz*, pp. 7-13), Betheli goes down a mouse-hole after the ring of her spinning-wheel, and comes to beautiful castle where dear little dogs talk like people. They greet her as "Gold Betheli". Some beautiful children ask whether she will eat with them or with the dogs, and give her choice of a wooden or a gold dress. When she leaves they load her with gifts, and give her a golden spinning-wheel ring. Stepsister goes down mouse-hole, is greeted as "Pitch Babi", chooses gold dress, and gets the wooden one, and has to eat dog's food. When she leaves, her wooden dress is covered with pitch and resin, and she has only an old wooden spinning-wheel ring. The following story, "Die Goldmaria und die Pechmaria," is similar (Bechstein, *Deutsches Märchenbuch*, pp. 63-6):—A widow has a vain and spoilt daughter of her own, and a good-natured, uncomplaining stepdaughter; both called Maria. She ill-treats the latter, makes her do all the menial work, and finally bakes her a cake of ashes and milk, gives her a pitcher of water, and casts her forth. The heroine sits down on the grass to appease her hunger; birds take the crumbs from her hand; the ash-cake has turned into a tart, and the water into costly wine. Presently she comes to a large house with two doors; one, black as pitch, the other bright as gold. She knocks at the pitch door, asks the dreadful-looking man who opens it for a night's lodging, and is terribly frightened when she follows him into a room full of howling cats and dogs. It must be none other than the *Thürschemann*, as he is called. She elects to sleep with the dogs and cats, but must share his soft, white bed. In the morning she chooses to breakfast with the dogs and cats, but is made to take coffee and cream with him; she says she will leave by the pitch door

but is directed to the golden, and gets covered all over with gold as she passes through. She goes to her old home, and the hens come to greet her, whilst the cock cries, "Kikiriki, here comes Goldmaria." Her stepmother bows down to her, and heroine makes herself known. She is more kindly treated than formerly, and is soon well married. The envious stepsister, seeking the same reward, refuses to share her sweet cake with the birds, and it turns to ashes and water. She enters by the gold door; elects to sleep with the *Thürschemann*, and is taken to the cats and dogs, who scratch and bite her; chooses to breakfast with him, but must eat with the animals; wants to leave by the gold door, but is led to the pitch door, above which sits the man shaking pitch over her. Reaching home, she is met by the cock, who cries, "Kikiriki, here comes Pitchmaria," and her mother turns from her in horror. See note 12.

Compare the Servian story (Karajich, No. 36), in which the heroine chooses the lightest casket, and finds it full of ducats; the stepsister chooses the heaviest, containing two serpents, which tear out her eyes and her mother's. There are similar incidents in the following:—Day, *Folk-tales of Bengal*, No. 22; *Journal of the Asiatic Soc. of Bengal*, vol. 34 (1865), pt. 2, p. 228; Kennedy, *Fireside Stories*, p. 33; Mitford, *Tales of Old Japan*, p. 249.

The high tower counsels Psyche not to sit on the soft seat, or to partake of the sumptuous fare that Persephone will offer her, but to sit on the ground, and ask for a piece of coarse bread. So the hero in the Swedish tale (Cavallius, No. 14 B) refrains from sitting on the various chairs, and avoids eating anything offered him by the witch. (Comp. Cosquin's "Chatte Blanche", ii, 9 ff.; *Katha Sarit Sagara*, i, 355, Tawney.)

44.

(P. 274.) In the following stories the woman's reflection in the water reveals her presence in the tree overhead:—Busk, No. 2, "The Three Love Oranges"; also pp. 17, 23, and *note*, p. 25; Campbell, "The Battle of the Birds"; Dasent, "The Lassie and her Godmother," p. 191; *Folk-lore Journal*, i, 236 (Malagasy tale); 323 (Irish), "Grey Norris"; ii, 135 (Malagasy); 251 (tabn. of Chilian tale); iii, 290 (Chilian), "The Black Woman and the Turtle Dove"; vi, 199 (Hungarian), "The Three Lemons"; Lang, *Custom and Myth*, p. 91, "Nicht Nought Nothing."

45.

(P. 280.) So in No. 8 the stepmother is made to pronounce her own sentence, and the false wife in No. 243. Compare Cosquin, i, 212; Dasent, p. 59; Gonzenbach, Nos. 11, 13; Grimm, Nos. 13, 89, 135; and i, p. 430 (see note 27); *The Seven Wise Masters*, "The Ravens"; Simrock, App. No. ; Zingerle, ii, 131, etc.

46.

(P. 292.) In this story (No. 63), as in No. 40, there is an element of "Rumpelstiltskin"; the heroine has promised her children in return for aid; but the mention of his name causes the destruction of the being to whom she

is under obligation. So in the hero-tales, Nos. 320, 334, the helpful ox loses all power when the boy calls him by name. Sigfred hides his name from Fafni (*C. P. B.*, i, 35). See Mr. Clodd's paper on "The Philosophy of Rumpelstiltskin" (*F.-L. Journal*, vii, 135 ff.), and add the following to the list of variants there cited:—Chodzko, *Contes des Paysans et des Patres Slaves*, pp. 341-47, "Kinkach Martinko"; *Longman's Magazine*, July 1889, p. 331, "Peerifool"; Zingerle, *Kind. u. Hausm. aus Süd-Deutschland*, pp. 278-80, "Kugerl"; *Tirols Kind. u. Hausm.*, pp. 225-32, "Purzinigele."

Compare Nos. 288, 306, in which the heroine must remember the name of her benefactor.

47.

(P. 295.) In the 13th century *Lai d' Yvenec*, by Marie de France, the lover, in the form of a bird, visits his beloved in the tower, and is cut by knives which have stealthily been placed there. She follows the track of the blood. Mad. d'Aulnoy's "L'Oiseau bleu" is connected with this lay

48.

(P. 229.) The incident in the Annamite story of the crow carrying the shoe to the prince's palace, and of his search for the owner, has its prototype in the account given by Strabo (xvii, p. 808, Casaubon) of the myth of Rhodope. The passage, literally rendered, is as follows:—". . . . Others call her Rhodope, and fable that, while she was bathing, an eagle snatched one of her sandals from her handmaid, and took it to Memphis, where he dropped it in the lap of the king as he was administering justice. . . . . Struck with the neatness of the sandal and the strangeness of the occurrence, the king sent round the country in quest of the wearer of the sandal. She was found in the city of Naucratis, and being taken to the capital, became the king's wife." Ælian's version of the story is precisely similar, except that he names the king Psammitichos, who "proclaimed that search should be made throughout Egypt for the owner of the sandal; whom, when he had discovered, he took to wife." (*Var. Hist.*, xiii, 33.)

Somewhat analogous to this is the incident in the story of the Two Brothers (Maspero, *Contes pop. de l'Egypte ancienne*, pp. 5 ff.). The gods made a very beautiful woman to be Bitiu's wife. One day a perfumed lock of her hair fell into the river, floated down to the land of Egypt, and was taken by the chief washerman to Pharaoh, who, informed by his magicians that the hair belonged to a daughter of the Sun, sent messengers forth to all foreign lands to seek her. In the Tamil romance, "Madana Kámarája Kadai," translated by Natésa Sástrí (see Clouston, *Pop. Tales and Fictions*, i, 377), is a story about a princess from whose head, after her bathing, there fell a hair ten *bhágams* long (a *bhaga* is equal to two yards). The dashing waves rolled the hair into a ball, which, as it lay on the shore, the King of Kochchi (*i.e.*, Cochin) espied. Judging *ex pede* of the beauty of the woman from whose head the hair had fallen, he resolved to obtain her as his wife. In No. 4 of the *Folk-tales of Bengal* (Lal Behari Day) the Princess Keshavati loses a hair whilst bathing. It is seven cubits long, and she ties it to a shell, which floats down to where Sahasra Dal is bathing. "The owner of this hair must be a remarkable

woman, and I must see her," quoth he. Mr. Lang, in his *Perrault* (lxxxix), quotes a Santal story about a hero whose cruel stepmother attempts to slay the helpful cow. After his flight and subsequent good fortune, a princess falls in love with a lock of his hair (*Ind. Evangelical Review*, Oct. 1886). One more parallel. In the story of "The Wicked Stepmother" (Knowles, *Folk-tales of Kashmir*) a woman drops her nose-ring. It is swallowed by a fish, which the king's cook buys. Search is made for the owner, whose beauty induces the king to marry her.

In the Indian story (No. 235) the heroine loses her shoe in the jungle, and it is sought in vain. A prince out hunting comes across it, and seeks the owner.

Jacob Grimm considers that the shoe incident in *Märchen* may be based upon the old German custom of using a shoe at betrothals. The bridegroom brings it to the bride, and as soon as he has placed it on her foot she is regarded as subject to his authority. The poem of King Rother may be referred to in this connection. The wooer has two shoes forged, a silver and a golden, and himself fits them on the bride, who places her foot on his knee (see *Deutsche Rechts Alterthümer*, Göttingen, 1828, p. 155). At the present day it is customary in Turkey for the bridegroom to provide the bride's dress, down to a pair of satin slippers (I quote from the authority on Turkish Marriages referred to in note 12). In the Danish story (No. 60, p. 284, *supra*) we read that a beautiful small golden shoe is kept in the royal family, and when a queen is wanted a girl is sought who can wear it. In the Lithuanian story (No. 70, p. 306) the prince gives the little shoes to the heroine for her to wear on the wedding-day. Neither in the Breton story (No. 71, p. 307) is the heroine recognised by means of a *lost* shoe. She finds two little gold shoes near the heart of the helpful animal when it is slain, and the stepmother takes them, saying they will serve for her own daughter on her wedding-day. The girl mutilates her feet in order to wear them. In the Scotch story (No. 26) the prince gives the heroine a pair of golden shoes, one of which she afterwards loses. In the Portuguese tale (No. 89, p. 341) the shoe is inscribed that it will only fit the owner. In the Icelandic story (No. 9, p. 143) the heroine loses a shoe, and vows she will wed the man who finds it.

Deulin says (*Contes de ma Mère l'Oye*, p. 264) the lost shoe recalls Jason's lost sandal, by means of which, according to the oracle, he would recover his throne.

The *lost shoe* occurs in 157 stories, namely, Nos. 1 to 130, inclusive, and in Nos. 144, 151, 152, 153, 162, 163, 164, 166, 175, 181, 182, 197, 199, 203, 204, 206, 208, 211, 220, 222, 224, 235, 255, 256, 263, 307, 310, 311. In No. 41 a glove takes the place of the shoe.

Recognition by means of ring, jewel, etc., occurs in the following: Nos. 131-9, 141-3, 145-8, 150, 154, 155, 157-61, 167, 168, 170, 171 (the impression of the ring on wafer), 173, 174, 176, 178, 180, 183, 185, 190-3, 195, 201, 202, 219, 223, 238, 247, 250, 257, 259, 260, 266, 268, 269, 272, 278, 279, 281, 288, 296, 304, 306, 309; and in the hero-tales, Nos. 321-3, 332 (trophies), 337, 340, 341 (bandage). In No. 324 the princess puts pitch in the hero's hair, so as to know him again.

"As to the material of the slipper" (writes Mr. Ralston, in his paper on "Cinderella", *Nineteenth Century*, November 1879), "there has been much dispute. In the greater part of what are apparently the older forms of the story, it is made of gold. This may perhaps be merely a figure of speech, but there are instances on record of shoes, or at least sandals, being made of precious metals. Even in our own times, as well as in the days of the Cæsars, a horse is said to have been shod with gold. And an Arab geographer, quoted by Mr. Lane, vouches for the fact that the islands of Wâk-Wâk are ruled by a queen who 'has shoes of gold'.... Glass is an all but unknown material for shoe-making in the genuine folk-tales of any country except France [Mr. Ralston refers to the Gaelic tale, Campbell, i, 225].... The use of the word *verre* by Perrault has been accounted for in two ways. Some critics think that the material in question was a *tissu en verre*, fashionable in Perrault's time. But the more generally received idea is that the substance was originally a kind of fur called *vair*—a word now obsolete in France, except in heraldry, but locally preserved in England as the name of the weasel (*Spectator*, Jan. 4, 1879)—and that some reciter or transcriber, to whom the meaning of *vair* was unknown, substituted the more familiar but less probable *verre*.... In a Lesghian story from the Caucasus (Schiefner, *Awarische Texte*, p. 68), a supernatural female being drops a golden shoe, and the hero is sent in search of its fellow, becoming thereby exposed to many dangers." In a note at the end of his paper, Mr. Ralston refers to some interesting articles which have appeared in *Notes and Queries* on the subject of *vair*. In No. 286, D. P. quotes from La Colombière's *Science Héroïque* (Paris, 1699) a description of how *vair* was composed of patches "faites en forme de petits pots de *verre*". Balzac, in his *Etudes philosophiques sur Catherine de Médicis*, published in 1836, wrote as follows: "On distinguait le grand et le menu vair. Ce mot depuis cent ans, est si bien tombé en désuétude que, dans un nombre infini d'éditions des contes de Perrault, la célèbre pantoufle de Cendrillon, sans doute de menu vair [or miniver] est présentée comme étant de verre."

In 74 instances out of 157, and probably in Nos. 66, 107, 166, 197, the shoe is *golden*. In 57 stories (Nos. 1, 5, 7, 9, 16, 18, 29, 32, 35, 36, 45, 46, 50-54, 57, 58, 68, 70, 76, 78, 82, 88, 89, 99, 100-106, 108, 109, 111, 118, 120, 123, 124, 126, 127, 129, 130, 144, 151, 153, 175, 182, 199, 204, 206, 224, 256, 263, 310) it is *not described*. In No. 6 (and (?) No. 31) it is *silver*. In No. 17 it is the *smallest* of several shoes caught in the pitch. In Nos. 49, 73, 222, it is *tiny*. In No. 48 it is *silk*; No. 56, *pearl-embroidered*; Nos. 93 and 220, *satin*; No. 122, *spangled with jewels*; No. 125, *gold-embroidered*; No. 164, '*matchless*"; No. 211, *red morocco*; and in No. 311 they are "*sun*" shoes. In No. 67 it is a *boot*.

I have found only six instances of *glass shoes* being worn by the heroine. The stories in which they occur—Nos. 4, 21, 72, 91, 152, and *note* to 224 (crystal)—have evidently been subjected to a French influence, and that at a comparatively recent date. They are from Scotland (4, 152), the Netherlands (224, *note*), France (91, Perrault's), Catalonia (72), and Chili (21). There are *diamond shoes* in the Venetian story (20), and in the Danish story (44). There is an Irish story (from Tralee, Tipperary) in which the hero, who

delivers a princess from the sea-serpent which comes every year to devour one of the king's daughters, wears a pair of *blue glass shoes*. The princess catches hold of one of them when he is riding away. It will fit no one but the owner, who in the end marries the princess (see *Folk-lore Journal*, i, 54-5). When, in the Kabyle story, "Les Deux Frères" (Rivière, pp. 193-9), Moh'amed slays the seven-headed serpent that guarded the fountain, thereby delivering the princess who had to supply it with food, she carries off one of his sandals. The king has it tried on all the inhabitants of the town, but it fits nobody. When the hero is found, the king gives him his daughter, yields the kingdom to him, and himself becomes his minister. Numerous instances of recognition being brought about by means of a shoe occur in stories not belonging to the Cinderella group. For example, cf. "La Princesse Enchantée", which story is about a youngest son who, after various adventures, enters magic castle, finds sleeping beauty, embraces her and wakes her. Afraid of his own boldness, he springs up, and, in his haste to get away, puts on one of her shoes and one of his own. Princess pursues him, but cannot catch him. She is very unhappy, builds herself beautiful castle, and inscribes on door that any traveller will be lodged free, on condition that he tells his name, whence he comes, whither he goes, and anything extraordinary that has ever befallen him. Hero comes to castle, is entertained by princess and made to recount his adventures. She asks whether he did not find a sleeping princess in the magic castle, and finally, whether he did not carry away something. Gold shoe is shown and compared with princess's. She embraces him, thanks him for having slain black cat which held her enchanted, and for having given the awakening kiss. They are married. (Luzel, *Contes pop. de la Basse-Bretagne*, Paris, 1887, vol. iii, pp. 203-15.) The following are variants of the same: *Archiv für slavische Philologie*, ii, 1876, pp. 614-16; Busk, 167-8; Buchon, *La Grèce continentale et la Morée*, p. 267 (=Legrand, p. 145); Cosquin, ii, 69, "La Pantoufle de la Princesse"; Dozon, *Contes albanais*, No. 15; Gaal-Stier, No. 1; Grimm, No. 111, variant, ii, 412; Hahn, No. 52; Haltrich, No. 22; *Jahrbuch für romanische und englische Literatur*, vii, p. 384; Zingerle, i, No. 33. Similarly, the recognition by means of a ring occurs in a number of stories which are not Cinderella stories (*e.g.*, Grimm, Nos. 93, 101, etc.)

49.

(P. 307.) The following is a variant of the Breton tale: *Gipsy-lore Journal*, iii, 204-7 (April, 1892), "Tales in a Tent," by John Sampson:—

"De Little Fox."

King and queen have lovely daughter. Queen dies. An old witch, who lives at palace lodge-house, talks to the king when she comes to do work, and perceives that his daughter gets jealous. She teaches heroine sewing, and makes her come for her lesson before having breakfast. On the way heroine picks and eats a grain of wheat; and, since it is God's grain, witc has no power over her. This she does two mornings. On the third morning she only picks up a bit of orange-peel, and the old "wise woman" (*guzheri gorji*) bewitches her, and never sends for her again. Witch tells king his

daughter is *enceinte*. She must be burned, according to custom; the iron chair is got ready, and a cart-load of faggots spread round it. Heroine is placed in the chair, and the fire is about to be kindled, when an old gentleman appears ("My ole dubel, to be shuah!") and begs king not to destroy her, but have her placed in an old boat on the moat surrounding park. This is done. In course of time heroine bears little fox, which immediately speaks and proposes going to grandfather's to get food for its mother. She fears dogs will worry it; but fox passes the dogs unnoticed, meets old witch coming out of hall, and asks to see the king. Hearing what little fox wants, king bids cook fill basket with wine and victuals, which fox carries safely to its mother. Three times he fetches her food. The second time old witch begins to suspect. The third time heroine dresses fox in beautiful robe of fine needlework. King asks fox who his mother is, and who made him the robe; and king weeps bitterly, thinking his own dear child is dead. Fox begs him to arrange a party that afternoon at palace, and then he shall hear who made the robe. But fox's mother must be present. King at last agrees. Fox says there must be story-telling and those that can't sing must tell a tale. King must invite as many people as possible, and be sure to bring the old lady who lives at the lodge. So it happens. After the dinner, when it comes to heroine's turn to sing or tell a tale, she says she cannot, but her little fox can. "Turn out that fox," says the witch, "he stinks!" and interrupts again with the same words as the little fox proceeds with his story of all that has befallen the king's daughter, and of the egg and bacon that the witch fried for her, and its effect upon her. And he points out the witch. Afterwards, when walking in the garden, fox takes leave of his mother, strips off his skin, and flies away in the form of a beautiful white angel. The witch is burned in the iron chair that was meant for the king's daughter.

50.

(P. 311.) "Iron shoes" occur also in No. 89. Cf. Comparetti, No. 51; Crane, pp. 7, 142, 323, 324; Dozon, *Contes Albanais*, No. 12, "La Belle de la Terre"; *Folk-lore Rec.*, iii, 231, "Prince Wolf"; *F.-L. Journal*, iii, 295 (Chilian pop. tale); Gonzenbach, No. 32; Gradi, *Vigilia*, p. 26; De Gubernatis, *Sto. Stefano*, No. 14; Hahn, Nos. 73, 132; *Magyar Folk-tales*, p. 262; Ortoli, p. 8; *Pentamerone*, v, 4; Pitré, No. 56; Vernaleken, p. 355 Webster, p. 39; Wolf, *Deutsche Hausmär.*, No. 19, "Die eisernen Stiefel," pp. 75-9.

In Hahn's No. 103 the father will marry his daughter's teacher when his shoes become red. In Grimm's No. 13 the boot with a hole in the sole must hold water first.

Stone shoes must be worn through in *Sagas from the Far East*, p. 217.

51.

(P. 313.) For jewels or gold from the mouth, cf. Benfey, *Pantschatantra*, 379-80; Cavallius, No. vii, C; Chambers, p. 105; Cosquin, ii, 118 ff.; Dasent, "Bushy Bride"; Day, *Folk-tales of Bengal*, No. 5, p. 97; Frere,

O. D. D., p. 239, No. 21; Grimm, Nos. 13, 24; Grundtvig, iii, 112; Minaef, No. 33 (a Himalayan tale); Monseur, *Folklore Wallon*, p. 50; Perrault, "Les Fées"; *Portuguese Tales*, No. 18, pp. 75-79; *Sagas from the Far East*, pp. 18, 49; Sastri, *Dravidian Nights*, p. 129; Stokes, p. 13, No. 2; Temple, *Leg. of the Punjab*, p. 233.

Roses fall from the mouth in Gonzenbach, No. 34; Hahn, No. 28; Karajich, No. 35; *Pentamerone*, 4, 7; Pitré, No. 62. Comp. Rivière, *Contes Kabyles*, p. 51. When the heroine laughs the sun shines, when she weeps, it rains, and roses fall as she walks. This is like the story of the Mussulman in *1001 Nights*, Spitta-Bey's No. 11, and the Roumanian story (*Das Ausland*, 1858, p. 90). Compare Glinski, iii, 97; Schneller, No. 22. The hero laughs roses in *Tuti-Nameh* (vol. ii, p. 72; Rosen's trans.). In a modern Greek song, when the charming maid laughs, roses fall into her apron (*ὁποῦ γελᾷ, καὶ πέφτουνε τα ῥόδα 's τὴν ποδιάν της*), Fauriel, 2, 382. In Heinr. von Neuenstadt's *Apollonius of Tyre* (composed *c.* 1400), it is asked, l. 182, "wâ sach man rôsen lachen?" and then follows a tale about a man who laughs roses. The same poem of Apollonius has, at l. 2370:

"er kuste sie wol dreissig stunt
an iren rôsenlachen munt."

Grimm remarks that the myth must have been very popular, as he has frequently found in records, and even at the present day, the names Rosenlacher, Rosenlächler, Blumlacher. (*Teut. Myth.*, 1101.)

And see Nos. 81, 89, 118, of this collection.

52.

(P. 320.) Compare No. 100, in which the stepmother throws the heroine's children into a pond. The incident recurs in Arnason, pp. 370, 411, 413, 428. In each of these stories (except No. 100) the heroine is calumniated and cast forth; but her life is spared, and her children, who have been rescued, are restored to her. She is eventually reunited to her husband. See the references given in note 20.

53.

(P. 333.) In the story of "The Golden Duck" (Gerle, *Volksmärchen der Böhmen*, No. v) a fairy presents a good girl with the gift that her tears shall be pearls, and the hair she combs out gold. When she grows up she is betrothed because of these gifts and of her beauty, to a count, who has heard of her from her brother. But she must never allow a single ray of sunlight to fall on her, or these magic attributes will discontinue. On the way to her bridegroom she is accompanied by her aunt and cousin, with whom she has been brought up; and once, when the aunt is opening the door of the carriage, one ray of sunlight falls on the bride, and she is instantly changed into a golden duck, which swims away. The aunt presents her own daughter to the count as the bride. (The story is a variant of Grimm's No. 135.)

The ray of light which pierces the little crack in the door, in Grimm's story of "The Singing, Soaring Lark," transforms the lion-prince into a dove.

In Gonzenbach's No. 32 (which has many of the incidents common to Cinderella tales), Caterina must not go near the sea, or she will turn into a sea-serpent. In Schneller's No. 22 the heroine must beware of a ray of sunlight.

54.

(P. 343.) There is a gold ass also in No. 145, which story, having also the fairy-godmother, is probably derived from or influenced by Perrault's version.

For gold-producing animals, cf. Arnason, p. 566 (mare); Asbjörnsen, No. 7 (goat); Dozon, No. 17 (lion); Erdelyi-Stier, No. 12 (lamb); Etlar, p. 150 (hen); *F.-L. Journal*, vi, 21, Aino tale (gold puppy and silver puppy); Glinski, iv, 106 (lamb); Gonzenbach, No. 52 (ass); Baring Gould (Appendix on Household stories, in Henderson's *North. Counties*, 1866), No. 7 (ass); Grimm, No. 36 (ass), No. 122 (heart of bird); Lootens, p. 9 (sheep); *Pantschatantra*, bk. iii, Fable 5 (swan's gold feather), and Fable 13 (bird); *Pentamerone*, i, 1 (ass); Natesa Sastri, *Dravidian Nights*, pp. 129, 149 ff.; Schneller, No. 15 (ass); Schott, No. 20 (ass); Strackerjan, ii, 312 (hen); Vernaleken, No. 11 (she-goat); Waldau, p. 41 (ram); Wojcicki, p. 108 (ram and hen); Zingerle, ii, 84 (hen), 185 (ass). Compare the gold-producing birds in the *Mahabharata* (also the gold-producing son of King Srinjaya, see Clouston, i, 124); Æsop's fable of the goose that laid the golden egg; and the golden eggs of the hen in the stories of "Jack the Giant-Killer" and "Jack and the Beanstalk". In La Fontaine's *Contes et Nouvelles* there is a dog "qui secoue de l'argent et des pierreries". Cf. *Sagas from the Far East*, p. 18, "The Gold-spitting Prince."

55.

(P. 346.) In Imbriani (*Nov. fior.*, No. xvii, "Il Re Avaro"), the avaricious king forces his daughter to marry a thief who has tried to pass for a gentleman. Father is invited by his daughter to a feast, and given every dish without flavouring, whilst the other guests are praising the exquisite delicacies.

In a Hindoo variant, "The Princess who loved her Father like Salt" (Stokes, *Ind. Fairy Tales*, No. 23, p. 164), the heroine is abandoned in the jungle, where she is miraculously fed. Presently she reaches a place where the king's son is lying dead, his body stuck full of needles. She has pulled all of them out except those in the eyes, when she leaves a slave in charge whilst she rests. The slave disobeys injunctions, completes the task, and the prince comes to life again. He marries the slave, who pretends she has delivered him, and the heroine is degraded to slavery. The truth eventually comes to light, and the prince marries the heroine, whose parents are invited to the wedding.

In a Tyrolese version (Zingerle, *Kinder- und Hausmürchen aus Tirol*, No. 31) the youngest daughter gives the king a little salt as a birthday present, and is driven away. After a time she becomes her father's cook, and serves up his food without salt. This leads to the usual explanation and restoration to favour.

Pitré also refers to *Storia della Regina Oliva figliuolo di Giuliano Imperatore e moglie del Re di Castiglia*, by Foriano Pico. Naples, 17th cent.

56.

(P. 349.) Dr. Pitré says that this story seems a mixture of two or three tales, and compares it (amongst others which I have tabulated) with "Zezolla", *Pentamerone*, i, 6, and "Cenerentola" in *Cinque Storie della Nonna* (Turin, . B. Paravia). The principle, he says, is common to many other tales, of which it would be enough to cite "The Empress Rosina" and "The Parrot who told three Tales" (Pitré); "Tèa Tècla e Teopista" (Gradi, No. 2); "Zelinda and the Monster" (Imbriani, *Nov. fior.*, No. 21); "Fola dêl Mercant" (Coronedi-Berti). The meetings of the young king with the maiden in the garden, her disappearance, and his sickening, recur in the second half of "Orza", *Pent.*, ii, 6 (see No. 149). The apparitions of the fair unknown at the king's court are like that of Giuseppe in "The three Mountains crowned with Gold" (Pitré). Ninetta's going into the prince's garden may be compared with that of the seven gossips in the mother-monster's garden to gather jujubes (Gonzenbach, No. 53). See also "The Old Woman of the Garden" (Pitré).

57.

(P. 357.) A similar incident occurs in the opening of the story of "Sigurdr the King's Son" (Arnason, pp. 278 ff.) The king is leaving the house of the brown dog, where he has found hospitable entertainment for himself and for his horse, when the brown dog reproaches him with ingratitude, and threatens his life unless he will promise to give him whatever he first meets on his return home. In three days' time the dog comes for the king's youngest daughter. The same promise is exacted from the king by the lion-prince in Grimm's "Singing, Soaring Lark". This is a distortion of the Jephtha formula, which is itself (as Mr. Lang says, *Cupid and Psyche*) "a moral warning against rash vows, combined with a reminiscence of human sacrifice". Compare other stories of the "Beauty and the Beast" type (as, *e.g.*, Cosquin's "Le Loup Blanc", ii, 215 ff., and variants), and see also Nos. 275 and 297 of this collection.

58.

(P. 367.) For "kiss of oblivion" see *Am. F.-L. Journal*, iv, 252; *Bibl. de las Trad. pop.*, i, 187; Braga, No. 6; Busk, p. 8, "Filagranata"; Campbell, i, 34, "The Battle of the Birds," and p. 56; Coronedi-Berti, No. 13; Finamore, *Abruzz.*, No. 4; *F.-L. Journal*, i, 323, "Grey Norris" (Irish tale); ii, 16, "Prince Unexpected" (Polish tale); Glinski, i, 124; Gonzenbach, Nos. 13, 14, 54, 55, and notes; Grimm, No. 56, "Sweetheart Roland"; No. 186, "The True Sweetheart"; No. 193, "The Drummer"; Hahn, No. 54; Kletke, ii, 78; *Household Stories from the Land of Hofer*, "Dove Maiden"; Köhler in *Orient und Occident*, ii, 103 ff., and notes to Kreutzwald (1869); Luzel, pp. 26, 39; MacInnes, pp. 1 ff., 137, 438, 459; Maspons, *Rondallayre*, i, p. 85; Müllenhoff, p. 400; *Pentamerone*, Nos. 17, 29; Pitré, No. 13; *Revue Celtique*, p. 374 ff.; *Rivista di litt. pop.*, i, (1878), p. 83; Schmidt, Nos. 5, 12; Schneller, No. 27; Thorpe, p. 448, "Goldmaria and Goldfeather"; Webster, p. 127; Wolf, p. 286.

In the Lorraine story, "La Chatte Blanche" (Cosquin, ii, 9 ff.), the hero

loses his beauty when kissed by his grandmother. In the Kaffir tale (*S. Af. F.-L. Journal*, i, 5), the man who has been bewitched by an enemy regains human form when kissed by a girl. In an Icelandic story (Arnason, 422) a dog licks the ointment off the hero, causing him to forget his love, who had anointed him.

The "curse of oblivion" occurs in the Legend of Bharata Mahabhrata, upon which is founded the drama of Sakuntala, by Kalidasa. It is incurred through tasting food in "The Mastermaid", Dasent, p. 71, and through swallowing an enchanted powder in "Panch-Phul Ranee", Frere, *O. D. D.*, p. 143. In Keightley's *Fairy Myth.*, i, 74, Ogier is placed under a spell by Morgan the Fay, making him forget family, friends, and country. Cf. *Magyar Folk-tales*, p. 25, "Handsome Paul"; Ralston, p. 131. There is food which brings forgetfulness in Saxo, *Hist. Dan.*, viii. In Saxo's account of King Gorm's and Thorkil's journey to the lower world, Thorkil warns his travelling companions not to taste the drinks or accept the courtesies that will there be offered to them, or they will lose all memory of the past, and remain for ever in Gudmund's realm (*H. D.*, i, 424). The Danes heeded the advice, and ate and drank the provisions that they had taken with them. See Rydberg, *Teut. Myth.*, 213, 351. This recalls the case of Persephone, who cannot for ever quit Hell, because she tasted there of a pomegranate. In the Icelandic tale the heroine is warned not to eat the food the Dale-queen will give her (Arnason, 516). Upon the subject of not tasting food in Hell, see Lang's *Cupid and Psyche*, xxxvi; *Myth, Ritual, and Religion*, ii, 26; *Custom and Myth*, p. 171. Wainömöinen refuses drink when among the dead. Cf. also Cavallius, No. 14 B; Dennys, *Folk-lore of China*, p. 98; *F.-L. Journal*, vi, 192; Ralston, p. 299; etc. In "The King's Son and Messeria" (Thorpe, p. 203), forgetfulness follows the hero's tasting of food when absent from his bride, and it is the result of uttering words in his father's house in "The King's Son and Princess Singorra" (*ibid.*, p. 216). A "grain of oblivion" is put into the hero's mouth in No. 48 of this collection.

The "drink of oblivion" occurs in No. 29. See also Arnason, pp. 256, 377; Frere, *O. D. D.*, p. 260, "Chandra's Vengeance." (In the Icelandic story (Arnason, 377), besides the potion of forgetfulness, there is a drink which obliges one to speak the truth.) A hern of forgetfulness hovers over the drink in Havamál Str., 13, 15. In *Gudrunarkvida*, ii, 21, a song written in Christian times, the heathen mythic drink that was given to the child Heimdal (Hyndla's Lay) reappears as a potion of forgetfulness allaying sorrow. See Rydberg, *Teut. Myth.*, 92. Compare the Lethe myth. Grimhild gives a potion to Sigfred which makes him forget his love, Brunhild (see *Corpus Poet. Bor.*, i, 289, 393, 395); she gives one also to her daughter Gudrun (*ib.*, i, 316, 321). Valkyrs, elfins, and enchantresses offer to heroes their drinking-horns that they may forget all else and stay with them. So did Göndul offer the comers drink out of a horn; see Grimm, *Teut. Myth.*, 420. A beautifully dressed and garlanded maiden from the Osenberg offers the Count of Oldenburg a draught in a silver horn, while uttering predictions (*Deutsche Sagen*, No. 541). Svend Fälling drank out of the horn handed him by elf-women (Thiele, *2*, 67). Svend Fälling is identical with Siegfried

(see Grimm, p. 372). In a Swedish folk-song in Arvidsson, 2, 301, three mountain-maids hold out silver tankards in their white hands. Comp. some Norwegian traditions in Faye, pp. 26-8-9, 30, and some Danish in Thiele, 1, 49, 55. Brynhildr or Sigrdrîfa fills a goblet and brings it to Sigurd (Volsunga Saga). A white lady offers a silver goblet in Koch's *Reise d. Oestr.*, p. 262. A maiden hands the horn, and is cut down, Wieselgren, 455. Subterraneans offer similar drink, Müllenhoff, p. 576; and a *jätte* hands a horn, Runa, 1844, 88. Cf. the Swedish tale in Afzelius, 2, 159, 160, and the song in Arvidsson, 2, 179, 282, where the miner makes the maiden drink of the *glömskans horn*, and forget father and mother, heaven and earth, sun and moon. Helen makes a magic potion, mingling spices with the wine (*Od.*, 4, 220-230); so does Circe (*Od.*, 10, 235). The Faroese still call the draught of oblivion *ouminni* (see Grimm, 1632). Upon the connection between kissing and the minne-drinking at sacrifices and in sorcery, see *ib.*, 1101. (*Minna* in the Swedish folk-songs and *minde* in the Danish signify to kiss. Comp. φίλτρον, love-potion.

"And that golden cup her mother
Gave her, that her future lord,
Gave her, that King Marc and she,
Might drink it on their marriage-day,
And for ever love each other.")

(*Tristram und Iseult.*)

59.

(P. 369.) In the story of "The Paunch" (Arnason, pp. 366 ff.), the unnatural father ties his daughter to a rope, which she contrives to transfer to the bitch, while she makes her escape.

60.

(P. 370.) I have found a curious variant of this incident in Eugen Prym und Albert Socin, *Der Neu-Aramäische Dialekt des Tûr 'Abdîn.* Göttingen, 1881. No. XXII. Vol. ii, p. 75.

Heroine lives with married brother, whose wife calumniates her till he has her shut up in her room and bread and water taken to window. Wife one day puts snake in water-jug, and heroine swallows it unawares. It grows inside her. Brother, wishing to spare her from reproach, invites her to go riding with him, and takes her away to the mountains. She complains of thirst, and he bids her follow a bee which is passing at the moment, for it will lead her to where there is water. She is to drink and return to him; but meanwhile he rides off. She rides after the bee for two days, and then finds water. When she rides back her brother has gone. She dismounts, ties the mare to her feet, and goes to sleep. A prince who has been hunting finds her and speaks to her, but she does not answer. He takes her with him; and, as for two whole days she has spoken no word, he asks physician what is amiss with her. Doctor says she has a snake inside her. They must heat a cauldron of milk over the fire, and lay a sieve over the top, hang the girl head downwards over it, and the snake will fall from her mouth on to the

sieve, and she will be able to talk. So it happens. One day, when heroine is at the well drawing water, she is carried off by a giant. She is eventually found and liberated by her brother, who in the meantime has killed his wife and set out to seek his sister.

Compare the way in which the alp luachra is enticed forth in the Irish Gaelic story (Hyde, *Beside the Fire*, 65-67). Possibly the snake in the Cinderella tale was attracted by the stream near which the heroine lay down.

61.

(P. 376.) This incident recalls Grimm's story of "The Three Spinners", in which three deformed women will spin for the heroine, provided she will invite them to her wedding. They suggest the three Μοῖραι, daughters of Ἀνάγκη. For variants of the *spinning* story, see Busk, *F.-L. R.*, pp. 375 ff. ; Chambers, p. 76; Dasent, p. 198; Grimm, Nos. 14, 55; *Ipswich Journal*, Jan. 15, 1878, "Tom Tit Tot"; Henderson, *Northern Counties*, p. 258, "Habetrot"; Hunt, *Pop. Romances*, p. 239; Knoop, *Volkssagen, Erzählungen und Märchen aus dem Oestlichen Hinterpommern*, p. 223, No. 12, "Die Spinnerin"; *Magyar Folk-tales*, p. 46; Pedroso, *Port.-Tales*, p. 79; Symington, *Pen and Pencil Sketches of Faroë and Iceland*, p. 240; Thorpe, xi and 168; *Tuscan Fairy Tales*, p. 43; Webster, p. 56; etc.

62.

(P. 379.) With the three drops of blood from the helpful animal (who is here the transformed mother), compare the three drops of the mother's blood in Grimm's story of "The Goose-girl" (No. 89).

63.

(P. 393.) Similarly, the hoodie makes the giant return the axe in "The Battle of the Birds" (Campbell, i, 33); and in "Schwester und Bruder" (Toeppen, p. 146) a bird each time makes the witch-mother take back home the axe and spade, which she has fetched to demolish the obstacles to pursuit.

64.

(P. 401.) Compare Arnason, p. 366, "The Paunch"; Gonzenbach, i, 155, "Von dem Kinde der Mutter Gottes"; Wolf's *Z.*, iv, 224 (Slovac tale).

65.

(P. 409.) The writer on Turkish marriages, whom I quote in note 12, states that the bridegroom, without lifting the bride's veil, or yet seeing her face, encircles her waist with a diamond zone, the old one being thrown aside. This custom affords a curious parallel to the marriage ceremony described in the Swedish tale (No. 302). In all the stories of this class (see Nos. 276, 283, 284, 289, 290, 291, 292, 293, 294, 299, 303), it is evident that the bridegroom is not familiar with the features of his betrothed, or he is party to the deception practised on him ; for only in No. 290 is the bride described a being closely veiled.

66.

(P. 416.) I am indebted to the kindness of Sig. Vid Vuletić-Vukasović, of Curzola, Dalmatia, for some interesting "Observations", which I here translate, on the story of "Pepeljuga" (Cinderella) :—

"No story is so widely diffused amongst the Southern Slavs as that of Cinderella. In every variety of circumstance she is an unfortunate orphan whose mother has died a natural death, or has been the victim of sacrifice. Even the smallest village has more than one variant of the story, which may be referred to one of two distinct types; the first derived from an Italian collection, *Nuovo libro delle fate*[1]; the second taken from the stories related by the Serbs. On these two prototypes almost all the other versions are based. In Dalmatia all variants of Cinderella (called 'Cuzza-tzenere' in Spalatro, Sebenico, and the island of Brazza[2]) have been somewhat influenced by the Italian prototype, while the second prototype has coloured the remaining variants of the story, found on the peninsula of Balcanica, and, united with the first, has produced a commingled version found throughout Dalmatia and the sea-board of Croatia. In Dalmatia it is always narrated in Slav, as also in Bosnia, Herzegovina, and in other districts of the Balkans. This story has entered so realistically into the national life that the term 'Pepeljuga' is commonly applied to any poor girl who is persecuted or neglected.

"In the mountains, where the people principally lead pastoral lives, the mother [in the story] gets transformed into a heifer; whereas on the coast the mother dies a natural death, or is killed by the two elder daughters, and mourned by the youngest. In the mountains, the heifer is a sort of tutelary genius to the poor innocent girl, and when it is slain, 'she who loved it in life' (this is the customary phrase with the Slavs), 'loves it still when dead'. Accordingly, in obedience to the injunction, she collects the bones and religiously buries them in a heap. It is well known that the Southern Slavs bury their dead under enormous monuments called *Stećci*. These are full of symbolical signs and other data drawn from the life of the deceased. More than three hundred thousand similar monuments have been enumerated in Bosnia, Herzegovina, Upper Dalmatia, and ancient Serbia, etc.; and during the last ten years the present writer has been at pains to illustrate them with their respective 'Ancient-Bosnian Epitaphs' in the archæological journals of Agram, Sarajevo, and Belgrade.

"In Dalmatia, also, the dead mother's bones are collected by the youngest daughter and deposited in a tomb under the shadow of some tree, such as a walnut, a hazel, a pomegranate, or an apple-tree, etc. In the mountains the

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[1] Sig. Vid Vuletić-Vukasović has kindly furnished me with a transcription of the version of "La Cenerentola", found in the above-named collection, but I have not reproduced it, as it differs in no respect whatsoever from Grimm's "Aschenputtel".

[2] In Bosnia, Herzegovina, and Servia she is called exclusively "Pepeljuga"; in Lika, Croatia, "Pepeljavica"; and in Bol (Is. of Brazza), "Pepeljužnica".

girl receives no visitation; while in Dalmatia her dead mother appears to her in the form of a fairy (*ninfa*), comforts her, and gives her a magic wand with which to strike the tomb, in order to obtain assistance when in trouble.

"In the mountains, the two doves appear and converse with the orphan. In Dalmatia she goes to the ball in a carriage, having obtained all she requires from the nut, apple, or other tree; in the mountains there simply appears a casket, in which she finds the several dresses. In the mountains the task is of two sorts: up to the time of the death of the heifer it consists in spinning, and afterwards in performing the most menial household duties, and in picking up millet or lentils; while in Dalmatia, in a large number of variants, the task consists solely in spinning, and is performed at a stroke of the magic wand. In Dalmatia, in the several variants, millet and lentils are mixed together, and, by means of the magic wand, are sorted by a number of birds and ants. In Dalmatia the girl escapes from the ball under the excuse of going to drink some water, or fasten her garters, or so on; while in the upper districts of the Balkans she escapes before the end of divine service, or before the fair is over —for in this region she goes either to church or to the fair.

"In Dalmatia there is not always a cruel stepmother, but there are invariably the two cruel sisters, more ugly than the youngest; while in the higher districts there is always a cruel stepmother with her one ugly daughter. In Dalmatia the enchantments are brought about by means of the magic wand, while in the mountains the girl simply prays; thus, in Dalmatia, either Spanish or Italian genius has had some influence on the popular tale.

"In Dalmatia it is always 'the king's son', in the mountains 'the emperor's son'. The king's son, in Dalmatia, smears the steps of the palace with tar, that the shoes may adhere to them; but in the mountainous districts the girl simply loses her shoe in escaping through the crowd. In both varieties of the story the father plays an insignificant *rôle*, and in Dalmatia next to none. In all districts the search is of a similar nature, but there is some variety as to the manner in which the heroine is discovered; for instance, in the mountains she is hidden by her stepmother under a trough and spied by a cock; in Dalmatia, in the garret or under the chimney. In every case she appears in the clothes she wore at the last church or ball, but without the corresponding shoe. When she is recognised she is married to the son of the king or emperor. There is, however, this difference: in Dalmatia the two ugly sisters often figure in the wedding procession, and are punished by the two doves, which peck out an eye of each.

"Finally, it should be remarked that the dresses are more magnificent in Dalmatia than in the mountains; for in Dalmatia the first dress is of silk, ornamented with birds; the second is of silver, ornamented with the fishes of the sea; the third is of gold, ornamented with sun, moon, and stars. In the mountainous districts the dress enters the casket at the simple word of command, and disappears; in Dalmatia it enters the nut, or apple, and vanishes by virtue of the magic wand.

"There are but few variants in Dalmatia in which the two elder sisters eat their mother's flesh (which incident is probably borrowed from the Spanish), and in one solitary version Cinderella is in the service of some Dominican

friars, and being persecuted by them, escapes to a forest and transforms herself into a serpent; she is presently retransformed into a lovely maiden by a king's son who is out hunting, armed with a gun, and with whom she had formerly been in love."

67.

(P. 418.) In No. 335 the hero has the power to become invisible. With the invisible *veil* compare the tarnkappe, the nebelkappe of King Alberich, the wishing-cap of Fortunatus, Perseus' cap, the ring of Gyges (Plato, *Repub.*, 359, 360), the ring which makes Discordia invisible (Troj., 1303-24), Pluto's or Orcus's helmet (Ἀΐδος κυνέη, *Il.*, 5, 845; Hesiod, *Scut.*, 227), and the mantle of Arthur and the ring of Luned, which were reckoned amongst the thirteen precious things of the Island of Britain (*Mabinogion*, p. 286). Other things which make invisible are an adder's crown (*Atternkrönlein*, Grimm, *T. M.*, 687); a bird's nest (*Deutsche Sagen*, No. 85; Haupt, *Zeitschrift*, 3, 361; Mone, *Anz.*, 8, 539); the right-hand tail-feather of a cock (Luciani Somn., 28-9); the finger-ring of Dame Aventiure (Suchenwirth, No. xxv); heliotrope,[1] *Sonnenwedel*, laid under a stone (Mone, 8, 614); and fern-seed (Wolf, *Zeitschrift*, 2, 30). So Shakespeare says, "We have the receipt of fern-seed, we walk invisible" (1 *Henry IV*, ii, 1). The *Wend. volksl.*, 2, 271a, makes it blossom at Midsummer noon. In Redeker's *Westf. Sagen*, No. 46, other details are given: "Fern-seed makes one invisible; it is difficult to procure; it ripens only between twelve and one on Midsummer night, and falls off directly and is gone." Mr. Frazer says: "Fern-bloom on Midsummer Eve makes invisible" (*Golden Bough*, ii, 287), and gives a number of references. According to Mr. Ralston (see *Songs of the Russian People*, p. 98), the ideas associated with the fern in other lands are current also in Russia. At certain periods of the year it bursts into fiery blossoms, which disappear almost instantaneously, for evil spirits swarm thickly round them and carry them off. He tells the best way to obtain them, but the particulars are too lengthy to quote. These magic blossoms appear on St. John's Day at Midsummer, as well as on Easter Day (Athanas'ev, *P. V. S.*, ii, 379). A number of similar traditions about the fern, from German sources, will be found in Kelly's *Curiosities of Indo-European Tradition and Folk-lore*, pp. 181, 200.

Gods can appear and vanish as they please (see note 6). For gods becoming visible Homer has a special word, ἐναργής: χαλεποὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς, *Il.*, 20, 131; and see *Od.*, 7, 201; 16, 161. Comp. ἐναργὴς συγγενόμενος, Lucian's *Sat.*, 10); and against their will they can be seen of none (*Od.*, 10, 573). Dwarfs and men, to become invisible, need some outward means. The dwarf-tales tell of *nebelkappen* (*Deutsche Sagen*, Nos. 152, 153, 155), of grey coats and red caps (Thiele, i, 122, 135), and of scarlet cloaks (*Deutsche Sagen*, No. 149). Compare the huldre-hat (Asbjörnsen, 1, 70, 158-59). Grimm gives a spell (No. LI) to make oneself invisible, part of which says, "Christus

[1] According to Pliny, it was the precious stone heliotrope that would render the wearer invisible (see *H. N.*, xxxvii, 10, 60); compare "Senza sperar pertugio o elitropia", *Inferno*, xxiv, 93.

ist mein *Mantel, Rock*, Stock und Fuss, seine heilige fünf Wunden mich verbergen thun."

For examples in folk-tales of various gear to render the wearer invisible, see the following: Asbjörnsen, I, 70, 158-59; *Am. F.-L. Journal*, i, 76 (cap); Arnason, p. 397; Busk, *F.-L. R.*, pp. 129-30; Clouston, *Pop. Tales and Fictions*, i, 72 ff.; Cosquin, ii, 80, 256; Crane, pp. 1, 23; Dasent, p. 181, "Three Princesses of Whiteland"; *F.-L. Rec.*, i, 211; ii, 10, 13; Frere *O. D. D.*, p. 39 ff.; Grimm, *Deut. S.*, No. 85 (flower); *Kathasaritsagara*, story of King Mahâsena, and story of King Putraka; *Mabinogion*, p. 13; *Mélusine*, 1876, c. 17 ff., "Le Voleur avisé"; Mitford, *Tales of Old Japan*, "Little Peachling"; Morolt, 1305 (magic ring with nightingale in it); Pedroso, *Port. Tales*, "Dancing Shoes"; Ralston, *R. F. T.*, p. 253; and *Songs of the Russian People*, p. 98; *Sagas from Far East*, p. 18, "Gold-spitting Prince"; Schreck, *Finnische Märchen*, No. 3; Stokes, No. 21, pp. 59, 138; Symington, *Pen and Pencil Sketches of Faroë and Iceland*, p. 247 (stone); Thorpe, p. 342, "Svend's Exploits" (finger-stall); *Tuscan Fairy Tales*, No. 10, pp. 102-12; Vernaleken, pp. 153 (cap), 289, and 355 (cloak); *Wide-Awake Stories*, p. 37 ff.

68.

(P. 423.) Bees bring the juice of flowers to the mouth of the shepherd Komatas, Theocritus, 7, 60-89. Semiramis, the daughter of the fish-goddess, Dercete, of Ascalon, and the Syrian youth, was exposed when an infant by her mother, and miraculously preserved by doves, who fed her till she was discovered by the shepherd Simmas (from whom she derived her name), Diodorus, ii, 1-20. Elijah was fed by ravens. A woodpecker purveyed for Romulus and Remus, when the wolf's milk did not suffice them, Ov., *Fasti*, 3, 37, 54.

A wookpecker also brought food to the sons of Mars. It was called Ἄρεος ὄρνις, and was held sacred by the ancient peoples of Italy.

See also Frere's *O. D. D.*, pp. 84-90 (eagles).

69.

(P. 428.) Spittle speaks in the following stories:—Athanas'ev, i, No. 3*b*; Callaway, p. 64, "Umtombinde"; Campbell, i, 55, "Battle of the Birds"; *F.-L. Journal*, ii, 14, "Prince Unexpected" (Polish story); Grimm, i, 414, variant of "Hänsel und Grethel"; Köhler, *Orient u. Occ.*, ii, 112; *Magyar Folk-tales*, xxxiii, "Fairy Helena"; Ralston, pp. 142, "The Baba Yaga," 161; Vernaleken, "The Drummer," p. 292; Webster, p. 125. A door, when spat upon, answers (Müllenhoff, p. 399).

Drops of blood speak in Kalewala, in Dasent's "Mastermaid" (p. 71), and in Grimm's "Sweetheart Roland" (No. 56). Tufts of hair speak in Theal, p. 131. Compare the talking sticks in 204 of this collection.

In the Edda, the spittle of the waves was shaped by the gods into a man, whose blood, when he was slain, was mixed with honey and made into the mead, of which, if a man drink, he becomes a poet and a sage (see *Corpus Poet. Boreale*, i, 464).

70.

(P. 448.) For the incident of stealing the key and liberating the bird, compare Thorpe's "Princess on the Glass Mountain", pp. 86-94; Grundtvig, *Dänische Volksmärchen*, i, 228; Zingerle (Tyrol), i, 28; Deulin, *Contes du Roi Cambrinus*, ii, 151; Webster, p. 22; Roméro, No. 8; and Grimm, No. 136, "Iron John" (which is a variant of the whole story given by Athanas'ev)

71.

(P. 449.) The following story was amongst the number selected for me by Dr. Karlowicz. It seems rather to belong to the "Puss-in-Boots" type, the title alone suggesting likeness to the Cinderella group :—

E. Romanov, *Byelorussky Sbornik* (Recueil blanc-ruthénien), 5 vols. Kieff et Witebsk, 1885-91. Vol. iii, pp. 226-27. (From the village of Slidce, near Lukomla, in the district of Sienno, Government of Mohilew.)

"POPELYŠKA" (from *popel*, "ashes").

The youth Popelyška, who is always in the ashes of the hearth, has a cat which lives on the stove. Cat proposes to marry his master to the daughter of Thunder and Lightning, and goes to Thunder to arrange the marriage. On the way back he tells Mr. Serpent's mowers that when Mr. Thunder passes by with his suite they must say that they work for Mr. Popelyška; he gives the same directions also to the haymakers and to the herdsmen. Cat calls on Mr. Serpent at his palace, and tells him that Mr. Thunder will be passing shortly, and unless he hides himself in the hollow oak he is certain to be burnt. After the wedding they all set out for Mr. Popelyška's. The labourers reply that they belong to Mr. P. The cat leads the guests to the palace of Mr. Serpent, saying it is the estate of Mr. P., who, he tells Thunder, is much annoyed by the serpent's proximity, and he shows him his hole. Thunder and Lightning send a thunder-bolt at the oak; Serpent is struck dead and burnt up. Popelyška lives happily at the castle, and the cat becomes his steward.

The cat plays a prominent part as benefactor in Nos. 11, 39, 71, and 121.

I here give brief abstracts of three more of the stories for which I am indebted to Dr. Karlowicz. The Cinderella element in them is not sufficiently prominent to warrant their inclusion amongst the other variants.

Ch. Baliński, *Powieści ludu* (Folk-tales). Edited by K. W. Wójcicki. Warsaw, 1842. Pp. 95-104.

"PAN KOŽUSZEK" (Mr. Sheepskins).

A young and wealthy gentleman loses his fortune, and becomes a soldier under the king. He is so very poor that he wraps himself up in a sheepskin cloak; whence his name. King's daughter is carried off by a robber, who lives underground. The soldier delivers the princess, and, after numerous adventures, marries her.

Sadok Baracz, *Bajki, fraszki, podania, etc.* (Contes, etc., de la Ruthénie), Tarnopol, 1866. Pp. 118-25.

"THE LANTERNS."

A poor widow has a good-for-nothing son. A sorcerer comes and takes him away under pretext of teaching him something. He sends him into subterranean regions to fetch him old lanterns. Hero falls asleep there and sleeps seven years. Having found the lanterns and other talismans, he returns above ground. The king, learning that hero possesses talismans and riches, wants to marry him to his daughter, but first imposes difficult tasks, which hero accomplishes with the aid of his talismans. He marries the princess and lives happily. The sorcerer hearing all this, appears on the scene to ruin his whilom pupil, takes his lanterns away, and reduces him to poverty. But certain grateful beasts come to his assistance and restore him to wealth and happiness. The sorcerer perishes of hunger on his glass mountain.

N.B.—The good-for-nothing son is always asleep in the ashes of the stove, and goes to the king dirty and ill-clad.

A. J. Gliński, *Bajarz polski*, 4 vols., 2nd ed. Wilna, 1862. Vol. i, pp. 38-66, No. 2.

"SILLY JOHN; HIS HORSE, HIS QUAIL, AND HIS PIG."

An old sorcerer, in dying, bequeaths to Silly John, his youngest son, a knowledge of witchcraft, and a horse, a quail, and a pig. A king has three daughters, and promises to give the youngest to the victor at the tournament. Aided by his magic beasts John is victorious, though his brothers think him silly, and though he passes all his time by the stove.

[A long story, embracing a mass of incidents].

It may be well to add in outline two stories not infrequently referred to as Cinderella variants:—

Otto Knoop, *Volkssagen, Erzählungen und Märchen aus dem Oestlichen Hinterpommern.* Posen, 1885. Pp. 192-194.

IV.—"DER DUMME HANS."

Youngest son, with magic flutes, scales glass mountain to win princess. He gives her a ring, by means of which he is recognised when, after a year's interval, he returns for his bride.

Heinrich Pröhle, *Kinder- und Volksmärchen.* Leipzig, 1853. No. 10.

"DER GEIST DES RINGES UND DER GEIST DES LICHTES."

Widow's son gets lost at the age of fifteen. He becomes possessed of light and ring, which are talismans. He does not hide his head as commanded, when princess is carried through the town, but sees her and woos her. After performing tasks he weds her.

The following separate *motifs* of the Cinderella story have been pointed out to me by Dr. Karlowicz:—

Wojcicki, *Klechdy, etc.*, ii, 83. A king's daughter must become a servant

for a whole year, in order to deliver a young man, who has been transformed through enchantment into a crow.

Kolberg, *Lud. Krakowskie*, 114-117. Here we find Cinderella in the rôle of sister-of-mercy in a soldier's hospital. A young prince is wounded, and recognises the princess in the nurse who attends him at the hospital.

Zbiór wiadomości, etc., vol. xi, pp. 270-272. A beautiful story, taken down in Polish by Dr. Karlowicz, in 1869. (From the district of Lida, Government of Wilna.) In order to humiliate a haughty princess, a king's son takes service as under-gardener at the palace of her parents. Thus he plays a rôle equivalent to that of Cinderella; and in the end he is triumphant.

In the history of Polytechnos and Aëdon, Chelidon, her sister, is forced to become a sort of Cinderella, slave and servant.

In a Talmudic story, King Solomon, robbed by Asmodeus of his magic ring, is compelled to take service as scullion at the court of the king of the Ammonites; after a time he becomes the lover of the king's daughter. Veselovsky, *Slavyanskiya, skazaniya o Solomonye i Kitovrasye* (Slavonic legends of Solomon and of Kentauros—[in Russian]). Petersburg, 1872. Pp. 110-11. Cf. Varnhagen, *Ein indisches Märchen*, Berlin, 1882. Pp. 19-20.

72.

(P. 450.) "It seems to be a common custom with hunters to cut out the tongues of the animals which they kill. Omaha hunters remove the tongue of a slain buffalo through an opening made in the animal's throat. The tongues thus removed are sacred, and may not touch any tool or metal, except when they are boiling in the kettles at the sacred tent. They are eaten as sacred food. (*Third Report of the Bureau of Ethnology* (Washington), p. 289 *sq.*) Indian bear-hunters cut out what they call the bear's little tongue (a fleshy mass under the real tongue), and keep it for good luck in hunting, or burn it to determine, from its crackling, etc., whether the soul of the slain bear is angry with them or not. (Kohl, *Kitschi-Gami*, ii, 251 *sq.*; Charlevoix, *Histoire de la Nouvelle France*, v, 173; Chateaubriand, *Voyage en Amérique*, pp. 179 *sq.*, 184.) In folk-tales the hero commonly cuts out the tongue of the wild beast which he has slain, and preserves it as a token. The incident serves to show that the custom was a common one, since folk-tales reflect with accuracy the customs and beliefs of a primitive age. (For examples of the incident, see Bladé, *Contes agenais*, pp. 12, 14; Dasent, "Shortshanks"; Schleicher, *Litauische Märchen*, p. 58; Sepp, *Altbagerischer Sagenschatz*, p. 114; Köhler on Gonzenbach, *Sicilianische Märchen*, ii, 230; Apollodorus, iii, 13, 3; Mannhardt, *Antike Wald- und Feldkulte*, p. 53; Poestion, *Lappländische Märchen*, p. 231 *sq.*) It may be suggested that the cutting out of the tongues is a precaution to prevent the slain animals from telling their fate to the live animals, and thus frightening away the latter. At least, this explanation harmonises with the primitive modes of thought revealed in the foregoing customs." (Frazer's *Golden Bough*, ii, 129, *note.*)

See also Grimm, No. 60, "The two Brothers"; No. 111, "The Skilful Huntsman"; Cosquin, i, 64, "La Bête à Sept Têtes", and *Remarques*, pp. 66 ff., for a number of variants.

In a story in *Asiatic Journal*, New Series, vol. xxiv, 1837, p. 196, two princes cut off a portion of a lion's tail as trophy. The palace washerman finds dead lion, cuts off its head, and pretends to the hand of the princess. The imposture is exposed.

Alcathous, son of Peiops, kills the Cithaeronian lion that ravages the country of King Megareus, and cuts out its tongue. (Pausanias, i, 41, 4, and schol., Apollonius of Rhodes on i, 517.)

For stories (like No. 323) in which the hero delivers a princess from a dragon, or monster (St. George and the Dragon), cf. Asbjörnsen, *Tales of the Fjeld*, p. 223; Brueyre, "Red Etin"; Campbell, No. 4, var. i; lxiii; i, 76, 77; Chambers, pp. 262, 296; Clouston, i, 155 ff.; Comparetti, Nos. 32, 55; Cosquin, i, 14, 19, 60, 64, 167; ii, 57, 165, 256; Day, *Folk-tales of Bengal*, pp. 73-7; Denny's, *Folk-lore in China, etc.;* Dozon, No. 14; Erdelyi-Stier, No. 1; Finamore, No. 19, p. 87; *F.-L. Journal*, i, 55; vi, 159, "Death of Diarmid", etc.; Friis, "Bondesönnen"; Gonzenbach, Nos. 40, 44; ii, 230; Baring Gould, *Curious Myths*, 297-99; *The Seven Champions of Christendom*, Grimm, Nos. 60, 111; Grundtvig, ii, 194; Gubernatis, *Sto. Stefano*, No. 23; *Gipsy-lore Journal*, iii, 84, 208; Hahn, No. 70; Henderson, *North. Counties*, 281 ff.; *Household Stories from Land of Hofer*, p. 214, "The Three Black Dogs"; *Indian Antiquary*, i, 170; *Jahrbuch für rom. u. eng. Lit.*, vii, 132; *Katha sarit Sagara*, bk. vii, ch. 42; vol. i, p. 385 (Tawney's trans.); Mac-Innes, comp. p. 299; *Magyar Tales*, p. 374; Meier, No. 29; Pitré, ii, 215; Ralston, "Ivan Popzalof," pp. 70, 347-48; Rivière, p. 195 (serpent controls water-supply; is propitiated daily with food); *Sagas from the Far East*, p. 18, "Gold-spitting Prince"; Schneller, No. 39; Schott, No. 10; Scott's *Arabian Nights*, vi, "King Yewen and his Three Sons"; Sébillot, *Haute Bretagne*, i, No. 9; Stokes, pp. 65, 178, 269; Temple, *Leg. of the Punjab*, vol. i, p. 17 ff.; Thorpe, p. 344; Vernaleken, p. 85; Webster, pp. 80, 89; *Wide-Awake Stories*, pp. 143 ff., 258 ff., 306 ff.; Wolf, *Deut. M. u. S.*, Nos. 20, 21, and p. 82; Zingerle, ii, No. 1. Compare Perseus and Andromeda; Heracles and the daughter of Laomedon (*Il.*, xx, 145; and see Mr. Lang's note, p. 517, of his *Iliad*); Bhima in the legend of "Bakabadha" (*Mahábhárata*, see Monier Williams, *Ind. Epic Poetry*, and Dean Milman's "The Brahman's Lament"); the Persian romance of "Hatim Tai"; the Vedic myth of the battle between light and darkness; Indra and Vitra (in Mr. Baring Gould's opinion the legend of St. George and the Dragon is a solar myth).

Siegmund, Siegfried, and Beowulf were dragon-quellers; Frotho (in *Saxo Gram.*) overpowers a venomous dragon; Thor himself tackles the enormous midgardsworm. The worm given to the beautiful Thora Borgarhiörtr reposed on gold which grew as the worm grew. It ate an ox at every meal. Ragnar Lodbrok slew this enormous dragon, winning the maid for his bride, and all the gold for her dowry. (Fornald, *Sög.*, i, 237-8; see Grimm, *T. M.*, 690.) But the numerous examples of *treasure-guarding* dragons need not here be cited.

73.

(P. 456.) With story of shoes danced to pieces cf. Grimm, No. 133 and

note; Gipsy-lore Journal, iii, 81 ff.; Rudolf von Sowa, *Slovak Gipsy Stories* (Göttingen, 1887), No. 1; Stier, p. 51.

74.

(P. 457.) There is a variant of this story, under the same title, in Cosquin's *Contes populaires de Lorraine* (vol. i, pp. 133-37). King's son plunges his head and his clothes into gold fountain in forbidden chamber, and then flies from his father on magic steed, which suggests the obstacles to pursuit. He exchanges clothes with a beggar, covers his golden head with a bladder, and becomes a scullion at the palace of another king, where he is called "le Petit Teigneux". The incidents which follow are much the same as those of the Arabian story. In Kolberg's *Lud. Krakowskie*, iv, 52-4 is a story of a young man with hair of gold, who, upon entering service, covers his head with a handkerchief, wherefore he is called *Parszywka* (le Teigneux). The story belongs to the Cinderella type.

In a modern Greek story from Epirus (Hahn, No. 6) a Jew persuades the queen to poison the prince, who is put on his guard by the foal. The continuation of the story is similar to that given by Spitta-Bey. (The cow counsels the younger brother to flee, in the Egyptian story of the "Two Brothers".)

In the Russian tale of "Neznaiko" (Athanas'ev, vii, No. 10) the hero is persecuted by his stepmother, whose attempts to kill him are frustrated by the magic colt. When the colt is to be killed the hero escapes on it; following its counsel, he flays an ox and dons its hide, and covers his golden locks with a bladder. King makes him useful as a scarecrow. Summoning his magic steed by burning one of its hairs, he twice defeats the king's enemy. He is wounded on the second occasion, and his arm is bound up with the scarf belonging to the princess, whom eventually he marries.

Grimm's "The Iron Man", No. 136, and Dasent's "The Widow's Son", are similar variants; compare also Wolf, p. 276; Stier, No. 8; Naaké, p. 117; Webster, 111; Romero, Nos. 8 and 38; Gonzenbach, No. 61; *Romancero general*, No. 1264 (ed. Rivadeneyra, Madrid, 1856); Bastian, *Die Völker des Oestlichen Asiens*, iv (1868), p. 350; Radloff, ii, p. 607.

75.

(P. 457.) In this story, as in No. 30, the stepmother demands the blood or heart of the hated child's pet-animal, as cure for her feigned illness; in No. 187 she craves broth made from the pigeon which she knows is her stepchild transformed. Similar instances in folk-tales are very numerous; see, *e.g.*, *Asiatic Researches*, xx (1836), p. 345; Cavallius, p. 142; *Celtic Mag.*, xiii, pp. 213 ff., "Gold Tree and Silver Tree"; Comparetti, No. 68; Cosquin, No. xxi, "La Biche Blanche"; *F.-L. Journal*, vi, 42 (Aino tale), "The Wicked Stepmother"; Frere, *O. D. D.*, No. 1; Hahn, No. 49; *Sagas from the Far East*, p. 73; and the variants of the story (No. 337) cited in the preceding note. Grimm (ii, 539 ff.) cites a story from Bornu about two faithful friends, a rich man and a poor man. The rich man feigns illness, and, at his instigation, the aged man who is called in to see him says the poor man's son

must be killed, for only the sight of his blood can save the rich man's life. The poor man fetches his child, and ungrudgingly gives him to his friend. But a sheep's blood is sprinkled on the floor, and the rich man pretends to be cured by the sight. The boy is kept in concealment. After a time he is restored to his father, and the rich man reveals that his illness was feigned for the sake of proving his friend.

In proof that a belief in the efficacy of human blood, etc., as a cure, is prevalent at the present day, I quote from an article, appearing in *The Times* of Sept. 10, 1892, entitled "Anti-foreign Literature in China; the Case of Chou Han". . . . . "Missionaries especially were charged—and the charges have been made frequently during the past thirty years—with bewitching women and children by means of drugs, enticing them to some secret place, and there killing them for the purpose of taking out their hearts and eyes. Dr. MacGowan, a gentleman who has lived for many years in China, has published a statement, showing that, from the point of view of Chinese medicine, these accusations are far from preposterous. It is one of the medical superstitions of China that various portions of the human frame, and all its secretions, possess therapeutic properties. He refers to a popular voluminous Materia Medica—the only authoritative work of the kind in the Chinese language—which gives thirty-seven anthropophagous remedies of native medicine. Human blood taken into the system from another is believed to strengthen it. . . . . Human muscles are supposed to be a good medicament in consumption, and cases are constantly recorded of *children who mutilate themselves to administer their flesh to sick parents.* Never, says Dr. MacGowan, has filial piety exhibited its zeal in this manner more than at the present time. . . . It is very common among the comparatively lowly, but more frequent among the *literati.* A literary graduate . . . . cut off a joint of one of his fingers, which he made into broth mixed with medicine, and gave to his mother. . . . . "

It is hardly necessary to refer to the very widespread belief amongst savages, that the courage, strength, fleetness, ferocity, and so forth of a particular animal may be acquired by devouring a portion of its carcase; or that the virtues of the dead may be absorbed in a similar way. So we read, also, in the "Fragment of a short Brunhild Lay" (*C. P. B.*, i, 306): "Some gave Gothorm boiled wolf's flesh, some sliced serpents . . . . before they could persuade him to lay hands on the gentle hero." (See also *Story of the Volsungs* (Camelot Ser., p. 110.) The angel advised Tobias to preserve the liver, heart, and gall of a fish, and explained the uses of them (*Tobit*, vi, 6, 7, 8; xi, 11). Compare the magic properties of the liver and head of l'Oiseau Merveilleux (*La Tradition*, 1889, No. ii, pp. 33-40), the variants of which theme are too numerous to cite. In Persia, when any member of a household is very ill, it is the custom to kill a sheep, in order to avert danger from the sick person. Here the slaying of the animal is of propitiatory value, for it is hoped that Fate may be satisfied by the substitution of the sheep for the patient. (See S. J. A. Churchill's notes on "Sacrifices in Persia", in *Ind. Ant.*, 1891, vol. xx, 148.)

76.

(P. 459.) This story is the same as "Cinder Jack" in *Magyar Folk-tales*, by Jones and Kropf. The Magyar title is "Hamupipöke", and as there are no genders in the Magyar language, the name may stand either for a male or a female.

Cf. the Finnish story from Ilomantsi (*Satuja ja Tarinoita*, ii, p. 22), entitled "Maan, meren kulkija laiwa", which tells of a king with an only daughter. Anyone wishing to marry her must build a ship that can sail over land and sea. Three brothers, who are merchants, try to win her. The elder fail because they reject an old man's proffered help; the youngest, who is called Tuhkamo (Ashiepattle), secures the old man's goodwill, and is successful.

Compare also Dasent's "Princess on the Glass Hill". Stories of the princess on the glass mountain (as in Nos. 329, 332), or other inaccessible height (as in Nos. 319, 336, 341), recall the deliverance of Brünhild. The hall of flames of the Norse saga is the glass mountain which only a particular horse (Grani) can ascend, in the Danish ballad of Bryniel (*Altdänische Lieder und Märchen*, p. 31, and notes pp. 496, 497). For other examples of the glass mountain, cf. Bechstein, *Sagen*, p. 67; Campbell, iv, 295; *F.-L. Rec.*, iii, 225; *F.-L. Journal*, iii, 188; vi, 199; Grimm, Nos. 25 and *note*, 53, 93, 127; *Magyar Folk-Tales*, p. 59; Müllenhoff, p. 386-7; Thorpe, p. 86, "Princess on the Glass Mountain"; Vernaleken, pp. 50, 275 and *note*, 280, 289, 355; Zingerle, p. 239. Compare the belief that the soul in its wanderings has to climb a steep hill-side, sometimes supposed to be made of iron, sometimes of glass, on the summit of which is the heavenly Paradise. For this reason the nails of a corpse must never be pared. The Russians still carry about with them parings of an owl's claws, and of their own nails (see Ralston's *Songs of the Russian People*, p. 109-10).

The Lithuanians bury or burn with the dead the claws of a lynx or bear, in the belief that the soul has to climb up a steep mountain (Wojcicki, *Klechdy*, ii, 134-5). In Vernaleken's "The Maiden on the Crystal Mountain" (from Lower Austria), the hero who keeps sliding backward when he attempts to climb the glass mountain, changes himself into a bear (by means of the hair given him by a grateful bear), and digs steps with his paws. When the splinters of glass lame him he changes himself into a wolf, and holds fast with his teeth. Finally he changes himself into a raven, and flies to the top. The steep hill is called *Anafielas* by the Lithuanians, and *Szklanna gora* (glass mountain) by the Poles.

A glass mountain occurs in the "Younger Titurel" (Str., 6177). King Arthur dwells with Morgan le fay on the glass island. A glass house in the air occurs as early as Tristan (ed. Michel, ii, 103; cf. i, 222). There is a glass forest in *Gypsy-lore Journal*, iii, 81.

In the folk-tales there is no distinct connection between the glass mountain and the abode of the dead, except that in Grimm's No. 25, "The Ravens", the little girl may be supposed to be seeking her lost brothers in the underworld. There is the Norse *glêrhiminn* (cœlum vitreum), a paradise to which old heroes ride. (See Grimm, *T. M.*, p. 820, *note*.)

HELPFUL ANIMALS.

Helpful animals occur in Nos. 3, 4, 5, 6 (bird), 11, 13, 16 (task-performing birds), 21, 23 (bird), 24, 25, 26, 30, 31 (trans. mother), 34, 35, 37 (bird = trans. mother), 39, 40 (dog, who exacts heroine's children in return), 42, 45, 46, 49 (task-performing bird), 51 (bird), 52, 54, 58 (t.-p. bird), 59, 61, 62 (t.-p. birds), 64 (t.-p. bird), 65, 68, 69, 70, 71, 78 (birds), 80 (bird), 82, 83, 84, 85, 87 (t.-p. birds), 88, 89, 90 (fish = trans. prince), 92, 93, 99, 100 (eel), 102 (trans. mother), 109, 110, 112 (pike), 113, 115 (t.-p. bird), 117, 118, 126 (t.-p. birds), 127 (trans. mother), 162, 175, 193 (snake = sister), 227, 228, 230, 232, 233, 236, 237, 239 (pike), 240, 242, 243, 244 (t.-p. birds), 246, 247, 249 (trans. mother), 290, 301, 319, 320, 323, 331, 332, 334, 336-39.

See Mr. Lang's remarks on the "Savage Idea that Animals supernaturally aid Persons they favour" (*Introd.* to Grimm's *Household Tales*, lxxiii). The Golden Ram aids Phrixus and Helle against their stepmother, Apoll. Rhod., i, 256 (see Mr. Lang's *Perrault*, xcv). For further examples of the helpful animal (distinguished from the "grateful beast") in folk-tales, cf. Athanas'ev, iv, No. 11; vii, No. 18; *Am. F.-L. Journal*, ii, 89 ff.; Mad. d'Aulnoy, "Chatte Blanche"; Bleek, *Hottentot Fables*, p. 60; Callaway, *Zulu Tales*, pp. 97, 230; Campbell, i, 101; ii, 265-75, No. xli; Casalis, *Basutos*, p. 309; Castren, *Samoyedische Märchen*, p. 164; Crane, 29, 327, 348; Dasent (3rd ed.), pp. 155, 266, 272, 291, 302, 382; Day, *Folk-tales of Bengal*, "The Match-making Jackal"; Deulin, *Contes de ma Mère l'Oye*, pp. 205, 265, 266; *F.-L. Rec.*, iii, 44, 185, 214; *F.-L. Journal*, i, 236 (Malagasy); vi, 69, 163; Frere, *O. D. D.*, "The Brahman", "The Tiger and the Six Judges"; Friis, *Lappiske Eventyr*, pp. 52 ff., 63, 140, 170; Gonzenbach, ii, 243; Grimm, Nos. 15, 63, and *notes*; and Nos. 127, 130; Gubernatis, *Z. M.*, i, 193; ii, 134, 136, 157; Hahn, Nos. 45, 65; *Ind. Evangel. Rev.*, October 1886 (Santal story by Campbell); *Kalewala*, Runes 15, 530; Kletke, *Märchensaal*, "Gagliuso"; Lang, *Custom and Myth*, "A Far-travelled Tale"; *Magyar Folk-tales*, pp. i, 207, 303; Mallet, *North. Ant.*, p. 436; Maspero, p. 4, "The Two Brothers"; Naaké, *Slavonic Tales*, p. 133; Payne, *1001 Nights*, iv, 10, "Abou Mahommed"; *Pentamerone*, ii, 4; Perrault, "Le Maître Chat"; Ralston, *R. F. T.*, pp. 133, 134, 149, 167, 173, 183, 184, 231, 260, 286, 296; *Songs of the Russian People*, pp. 169, 180, 182; and "Puss in Boots" in *Nineteenth Cent.*, January 1883; *Revue Celt.*, iii, p. 365; 1870, p. 373; *Rev. des Langues Romanes*, iii, 396; Rink, *Eskimo*, No. 1; Rivière, *Contes Kabyles*, pp. 99 ff.; *Satuja ja Tarinoita*, i, 119, 138; ii, 36; Schiefner, *Avar Tales*, "Boukoutchi Khan"; *S. Af. F.-L. Journal*, March 1880; Steere, *Swahili Tales*, "Sultan Darai"; Stokes, p. 180; Straparola, xi, 1; Temple, *Leg. of the Punjab*, 272 ff., 354 ff.; Theal, *Kaffir Folk-lore*, pp. 37, 53 ff., 56, 63, 86, 169; Thorpe, pp. 64, 114, 295, 296, 353; Vernaleken, "The Dog and the Yellow Hammer"; Webster, p. 182; *Wide-Awake Stories*, p. 205.

Compare the friendly crocodile, who comes to the aid of the fugitive heir in the Bantu legend, and is, in consequence, held sacred for ever after. (*Folk-Lore*, iii, 340-41.)

THE FAIRY-GODMOTHER.

See Nos. 3, 55, 56, 91, 145, 185, 191.

In No. 190 the fairy had been present at the heroine's baptism. In No. 203 there is a godmother, not a fairy. In Nos. 271, 272, there is a sorceress-godmother.

TALKING BIRDS.

"A bird of the air shall carry the voice, and that which hath wings shall tell the matter," Eccles. x, 20. "What bird has brought that to your ears?" (Westphal. "wecker vaugel heft dik dat inner auren ehangen?" Slennerhinke, p. 8.) The Bohemians say, "to learn it of the bird" (dowěděti se po ptačku), or as we say, "a little bird told me." Modern Greek and Servian folk-songs not unfrequently open with birds on the wing, wheeling this way and that, holding a conversation. W. Müller's *Samlung.*, i, 66, 102; ii, 164, 178, 200; Vuk Karajich, 3, 326. The heathens of the Teuton race equally regarded birds as messengers of the gods and heralds of important tidings.

Two ravens sit on the shoulders of Odin, and whisper in his ear whatever they see and hear (Grimm, *T. M.*, 147). Apollo, too, had a raven messenger, who informed him when Korônis was unfaithful; and Aristeas accompanied him as a raven (Herod., iv, 15). Porphyry tells us the Magians called the priests of the Sun-god ravens. A raven is perched aloft on the mantle of Mithras, the Sun-god. The eagle is the messenger of Jove. The Holy Ghost, as a dove, descended upon Christ at His baptism (Luke, iii, 22), and rested upon Him, ἔμεινεν ἐπ'αὐτόν (John, i, 32). The dove is generally contrasted with the raven, which, like the wolf, the Christians applied to the Evil One. In Goethe's *Faust* the witch asks Mephistopheles: "Wo sind denn eure beiden Raben?" But three ravens fly with St. Benedict, and St. Gregory is escorted by three flying ravens (Paul. Diac., i, 26). Noah employed both a raven and a dove to bring him tidings (Gen. viii, 7). King Oswald's raven flies to his shoulder and arm. He talks to it, and kneels before it (cf. ingerle, *Oswalt*, p. 67). A dove sits on the head and shoulder of a boy at Trier (Greg. Tur., 10, 29); one perches three times on the head of St. Severus (*Myst.*, i, 226-7), another settles on St. Gregory's shoulder (i, 104). A great deal is said about doves resting on people's shoulders in the Middle Ages. When Basil the Great was preaching, Ephraem saw on his right shoulder a white dove, which put words of wisdom in his mouth (Gregor. Nyssen. encom. Ephraemi). When Gregory the Great was expounding the last vision of Ezekiel, a white dove sat upon his head, and now and then put its beak in his mouth (Paul. Diac., *Vita*, p. 14). Augustine and Thomas Aquinas are portrayed with a white dove perched on their shoulders, or hovering over their heads. Doves sit on Gold-Mariken's shoulders (Müllenhoff, 403); and in the story of "The Three Languages" two doves settle on the Pope's shoulder, and tell him in his ear all that he has to do (Grimm, No. 33). Doves perch on the heroine's shoulders in Nos. 37 and 62 of this collection; and three starlings in No. 27.

In a Russian story from Athanas'ev's collection (Leger, *Contes pop. Slaves*, p. 235), a nightingale perches on the hero's shoulder and predicts tempest and pirates. In a Slovenic fairy-tale somebody had a raven (*vrâna*) who was all-knowing (*védezh*), and used to tell him everything when he came home (Murko, *Sloven. deutsches Wörth.*, Grätz, 1833, p. 696). A white dove descends singing on the head of St. Devy, and instructs him; and on other occasions flies down to make known the will of heaven (*Buhez Santez Nonn.*, Paris, 1837, p. 117). See Grimm, *T. M.*, p. 148. The wood-pecker prophesied to the Sabines in the grove by Matiena (Strabo, v, 240). In the Helgaqviða (*Saem.*, 140-1), a "wise bird" is introduced, talking and prophesying to men, but insists on a temple and sacrifices before he will tell them more. But more especially is the gift of prophecy conceded to the cuckoo (upon which see Grimm, *T. M.*, 675-681). An angel is sent in the shape of a bird (see Gudrun and Sv. Vis., i, 232-4-5).

A crow brings ill-news to Athena as she is fetching a mountain from Pallene to fortify the Acropolis, causing her to drop her burden, which remains as Mt. Lykabeltos (*Antigoni Carystii hist. mirab*, cap. 12, Lips., 1791, p. 22). A jay-bird is the Devil's messenger (*Am. Folk-lore Journal*, ii, 299-300; see also *ib.*, p. 187, where a woodpecker reports a crime he has witnessed). A crow sings from the tree to Jarl's son, the grandson of Heimdal, Kon, urging him to mount his steed and fight against men; and the crow seeks to awaken his ambition or jealousy (see Rydberg, *Teut. Myth.*, p. 94).

Birds betray the false bride in the Zulu tale (Callaway, p. 121), as in Nos. 4 (raven), 7 (cock), 8, 9, 10, 11, 12, 14, 15, 16 (doves), 25, 26, 30, 31, 33, 35, 37, 38 (crow), 39, 42, 46, 47, 54, 57, 59, 61 (magpie), 62, 63, 65, 70, 73, 77, 78, 79, 81, 83, 85, 86, 88, 93, 94, 99, 100 (parrot), 112, 113, 114, 115, 116, 118, 123, 127, 128, 151, 243, 249, 263, 290 (cuckoo). (The *rôle* of witness is filled by a dog in Nos. 21, 49, 71, 125, 245, 301, and by a cat in Nos. 229, 237, 239, 240). The talking-birds play other parts in Nos. 17, 23, 28, 51, 60, 68, 126, 312, 313, 316, 317, 318.

For other instances of talking-birds, cf. *Am. Folk-lore Journal*, i, 204; v, 126; *Arabian Nights*, "The Merchant, his Wife, and his Parrot" (also in *Seven Wise Masters*); *Arch. Rev.*, March 1889, p. 26; Arnason, 430, 485; *Asiatic Researches*, vol. x, "Vasavadatta"; Bleek, *Hottentot Fables*, p. 65; Busk, *F.-L. R.*, p. 11, "Filagranata"; Caballero, ii, 42; *Calcutta Rev.*, 1884, 'Legends of Rája Rasálu" (see also Temple, *Legends of the Punjab*); Callaway, *Zulu Folk-tales*, pp. 53, 66, 72, 100, 106, 121, 130, 134, 135, 219, 362, 363; Campbell, i, 25, 219; ii, 288, 361; Casalis, *Basutos*, p. 339; Chambers, p. 66; Chaucer, "Manciple's Tale", and "Squire's Tale"; Comparetti, No. 2, "Il Pappagallo"; *Corpus Poet. Boreale*, i, 39, 131, 144, 157, 242, 255, 259, 306, 307, 359, 570; Cosquin, i, 186; Cox, *Tales of Thebes and Argos*, p. 175; Crane, *It. Pop. Tales*, pp. 17, 43, 75, 167-83, 200, 327, 341; Dasent, *Norse Tales* (3rd ed.), 59, 113, 289, 357, 371; Day, Lal Behari, *Folk-tales of Bengal*, No. 8; Dunlop, *Hist. of Fiction*, i, 428; Fleury, *Litt. orale de la Basse Normandie*, p. 123; *Folk-lore Record*, ii, 107-9, 192, ; iii, 183, 240, 245; *Folk-lore Journal*, i, 139; ii, 72, 241; iii, 291, 292; vi, 21, 31, 137-8, 194; Frere, *O. D. D.*, pp. 14, 74, 80, 105;

Gesta Romanorum, ch. 68; Grey, *Polyn. Myth.*, pp. 57, 187; Grimm, *Household Tales*, Nos. 6, 17, 21, 25, 40, 47, 107, 191, etc.; *Children's Legends*, No. 6; Gubernatis, *Z. M.*, ii, 174, 322; *Household Stories from the Land of Hofer*, p. 278; *Ind. Ant.*, vol. iii, "The Minister and the Fool"; Vuk Karajich, No. 32; *Katha-Sarit-Sagara;* Leger, *Contes pop. Slaves*, No. 15, p. 235; Longfellow, *Hiawatha, passim;* Luzel, *Legendes Chrétiennes de la Basse Bretagne*, i, 307; *Mabinogi* of Branwen (see *F.-L. Rec.*, v, 5); *Mabinogion* (Guest's), p. 376; *Magyar Folk-tales*, pp. 322, 323, 421; *Mahabharata*, "Nala and Damayanti"; *Mélusine*, vol. i, col. 374, 384, May 1887, "Le Chaperon Rouge"; Ortoli, p. 81; *Pentamerone;* Pitré, *Fiabe nov. e racc. pop. Sic.*, vol. i, No. 21, p. 191; Ralston, *Russian Folk-tales*, pp. 66, 131; *Revue Celtique*, iii, 365; Rivière, *Contes pop. Kabyles*, pp. 36, 53, 126, 188, 191, 211, 224, 243; *Sagas from the Far East*, pp. 90, 159, 162, 213, 215, 310; *Satuja ja Tarinoita*, ii, p. 2; Schneller, Nos. 26, 31, 32; *The Seven Sages* (Wright's ed.), p. 106; *South African F.-L. Journal*, I, iv, 74-9; I, vi, 138-45; Stokes, pp. 5, 149 ff.; Theal, *Kaffir F.-L.*, pp. 29 ff., 63-6, 125, 141, 148 ff.; Thorpe, *Yule-Tide Stories*, pp. 35, 42, 64, 102, 125, 203, 220, 341, 451; *North. Myth.*, vol. i, p. 97; *La Tradition*, ii, 1889, 33-40; *Túti Náma* ("Tales of a Parrot"); Tylor, *Early Hist.*, p. 347; Vernaleken, pp. 191, 207, 359; Visentini, *Fiabe Montovane*, No. 23, p. 121; Webster, pp. 136-76; Weil, *Biblical Legends of the Mussulmans*, pp. 24, 38, 40, 42, 44, 45, 104, 152; *Wide-Awake Stories*, pp. 74 5, 139, 176, 205.

And see note 32.

IT may save other Students trouble to give the following list of books which have been found to contain no Cinderella variants:—

H. N. ALLEN, M.D., *Korean Tales.* N. Y. and London, 1889.

ALPENBURG. *See* Mahlschedl.

H. APEL, *Märchen und Sagen.* 1838.

FÉLIX ARNAUDIN, *Contes pop. recueillis dans la Grande-Lande, le Born, les Petites-Landes et le Marensin.* Paris, Bordeaux, 1887.

Dr. B. ARNOLD, *Griechische Sagen und Märchen.* Göttingen, 1883.

RENÉ BASSET, *Contes Arabes:* Histoire des dix vizirs (Bakhtiar-Nameh). Paris, 1883.

——— *Contes populaires Berbères.* Paris, 1887.

REINHOLD BECHSTEIN, *Altdeutsche Märchen, Sagen und Legenden.* Leipzig, 1863.

LUDWIG BECHSTEIN, *Die Volkssagen, Mährchen und Legenden des Kaiserstaates Oesterreich.* Leipzig, 1841.

THEODOR BENFEY, *Pantschatantra.* Leipzig, 1859 (pp. 218, etc.: concerning grateful beasts in Indian and European tales).

Dr. A. BIRLINGER und Dr. M. R. BUCK, *Sagen, Märchen, Volksaberglauben.* Freiburg im Breisgau, 1861.

ANTON BIRLINGER, *Nimm mich mit!* Freiburg im Breisgau, 1871.
M. JEAN FRANÇOIS BLADÉ, *Contes et Proverbes populaires recueillis en Armagnac.* Paris, 1867.
HENRY CARNOY, *Littérature orale de la Picardie.* Paris, 1883.
——— *Contes Français.* Paris, 1885.
——— *L'Algérie traditionnelle.* 1884, etc.
CÉNAC-MONCAUT, *Contes populaires de la Gascogne.* Paris, 1861.
——— *Littérature populaire de la Gascogne.* Paris, 1868.
A. CERTEUX et E. CARNOY, *L'Algérie traditionelle.* Paris, 1884.
J. CHAPELOT, *Contes Balzatois,* 3rd ed. Paris, 1881.
ALEXANDRE CHODZKO, *Contes des Paysans et des Patres Slaves.* Paris, 1864.
——— *La Renaissance Littéraire. Contes populaires Tchèques.* 1867.
L. CURTZE, *Volksüberlieferungen aus dem Fürstenthum Waldeck.* Arolsen, 1860.
LAL BEHARI DAY. *Folk-tales of Bengal.*
ABEL DES MICHELS, *Quelques contes populaires annamites,* traduits pour la première fois. Paris, 1886.
——— *Chrestomathie Cochinchinoise.* Paris, 1872.
ANTON DIETRICH, *Russische Volksmärchen.* Leipzig, 1831.
ENGELIEN. *See* Lahn.
AUGUST EY, *Harzmärchenbuch, oder Sagen und Märchen aus dem Oberharze.* Stade, 1862.
LEON FEER, *Contes Indiens.* Les Trentes-Deux Récits du Trône (Batris-Sinhasan). Paris, 1883.
BÉRANGER-FÉRAUD, *Contes populaires de la Sénégambie.* Paris, 1885.
JEAN FLEURY, *Littérature orale de la Basse-Normandie* (Hague et Val-de-Saire). Paris, 1883.
FRIIS, *Lappiske Eventyr.*
GEORG VON GAAL, *Märchen der Magyaren.* Wien, 1822.
——— *Sagen und Novellen aus dem Magyarischen übersetzt.* Wien, 1834.
HUGO GERING, *Islendzk Æventyri,* Isländische Legenden, Novellen und Märchen. Halle, 1882.
A. J. GLINSKI, *Bajarz Polski.* Wilno, 1853.
WILHELM GOLDSCHMIDT, *Russsische Märchen.* Leipzig, 1883.
FRIEDRICH GOTTSCHALCK, *Die Sagen und Volksmärchen der Deutschen.* Halle, 1814 (1st vol. only; no märchen).
JOSEF HALTRICH, *Deutsche Volksmärchen aus dem Sachsenlande,* 3rd ed. Wien, 1882.
L. HAUPT und J. E. SCHMALER, *Volkslieder der Wenden in der Ober- und Nieder-Lausitz* (Märchen und Legenden). Grimma, 1841.
Jahrbuch für Romanische und Englische Litteratur. Vol. vii, 1866. "Volksmärchen aus Venetien." Gesammelt und herausgegeben von Georg Widter und Adam Wolf. Vol. viii, 1867. "Italienische Volksmärchen," von Reinhold Köhler.
HARRY JANNSEN, *Märchen und Sagen des Estnischen Volkes.* Leipzig, 1888.
KINGSCOTE, Mrs. HOWARD, and PANDIT NATÉSÁ SÁSTRI, *Tales of the Sun, or Folk-lore of Southern India.* London, 1890.

OTTO KNOOP, *Volkssagen, Erzählungen und Märchen aus dem Oestlichen Hinterpommern.* Posen, 1885.

KNOWLES, *Folk-tales of Kashmir.* 1888.

MITE KREMNITZ, *Roumanian Fairy Tales.* New York, 1885.

——— *Rumanische Märchen.* Leipzig, 1882.

FRIEDRICH KREUTZWALD, *Ehstnische Märchen.* Translated by F. Löwe. Halle, 1869.

A. KUHN, *Märkische Sagen und Märchen.* Berlin, 1843.

——— *Sagen, Gebräuche und Märchen aus Westfalen.* Leipzig, 1859.

KUHN und SCHWARTZ, *Nord-deutsche Sagen, Märchen und Gebräuche.* Leipzig, 1848.

A. ENGELIEN und W. LAHN, *Der Volksmund in der Mark Brandenburg.* Berlin, 1868.

CALISTE DE LANGLE, *Le Grillon,* Légendes bretonnes. Paris. St. Petersburg, 1860.

L. LANGLÈS, *Fables et Contes Indiens.* Paris, 1790.

LOUIS LEGER, *Contes populaires Slaves.* Paris, 1882.

F. LÖWE. *See* Kreutzwald.

ALOIS LÜTOLF, *Sagen, Bräuche, Legenden aus den fünf Orten, Lucern, Uri, Schwiz, Unterwalden und Zug.* Lucern, 1862.

MAHLSCHEDL (JOHANN NEPOMUK) RITTER VON ALPENBURG, *Deutsche Alpensagen.* Wien, 1861.

JOHANN GRAF MAILÁTH, *Magyarische Sagen, Märchen und Erzählungen.* Stuttgart und Tübingen, 1837.

J. J. MARCEL, *Contes du Cheykh-El-Mohdy,* traduits de l'Arabe d'après le manuscrit original. Paris, 1832.

G. MASPERO, *Contes populaires de l'Egypte Ancienne.* Paris, 1882.

OSCAR MICHON, *Contes et Légendes du Pays de France.* Paris, 1886.

J. MILENOWSKY, *Volksmärchen aus Böhmen.* Breslau, 1853.

M. P. MILNE-HOME, *Mamma's Black Nurse Stories.* W. Indian Folk-lore. 1890.

J. C. POESTION, *Lappländische Märchen.* Wien, 1886.

STANISLAO PRATO, *Quattro Novelline popolari Livornesi.* Spoleto, 1880.

Dr. W. RADLOFF, *Proben der Volkslitteratur der Türkischen Stämme Süd-Sibiriens,* 5 pts. Petersburg, 1870-85.

ISABELO DE LOS REYES Y FLORENTINO, *El Folk-lore Filipino.* Manila, 1889.

ED. JEWITT ROBINSON, *Tales and Poems of South India.* London, 1885.

Romania. Vol. iv, 1875, pp. 194-252: "Chants et Contes populaires de la Gruyère," by J. Cornu. Vol. xii, 1883, pp. 566-84: "Contes de la Bigorre," by Dr. Dejeanne.

L. F. SAUVÉ, *Le Folk-lore des Hautes-Vosges.* Paris, 1889.

GEORG SCHAMBACH und WILHELM MÜLLER, *Niedersächsische Sagen und Märchen.* Göttingen, 1855.

SCHIEFNER, *Tibetan Tales,* translated by Ralston. 1882.

BERNHARDT SCHMIDT, *Griechische Märchen, Sagen und Volkslieder.* Leipzig, 1877.

PAUL SÉBILLOT, *Contes des Provinces de France.* Paris, 1884.
KARL SEIFART, *Sagen, Märchen, Schwänke und Gebräuche aus Stadt und Stift Hildesheim.* Göttingen, 1854.
CHARLES SELLERS, *Tales from the Lands of Nuts and Grapes* (Spanish and Portuguese Folk-lore). London, 1888.
EMIL SOMMER, *Sagen, Märchen und Gebräuche aus Sachsen und Thuringen.* Halle, 1846.
EMILE SOUVESTRE, *Les Derniers Bretons.* Paris, 1854.
AUGUST STÖBER, *Elsässisches Volksbüchlein.* Strasburg, 1842.
L. STRACKERJAN, *Aberglaube und Sagen aus dem Herzogthum Oldenburg.* Oldenburg, 1867.
MARK THORNHILL, *Indian Fairy Tales.* London, n. d.
EDM. VECKENSTEDT, *Wendische Sagen, Märchen und Abergläubische Gebräuche.* Graz, 1880.
JULIEN VINSON, *Le Folklore du Pays Basque.* Paris, 1883.
JOSEPH WENZIG, *Westslawische Märchenschatz.* Leipzig, 1857.
Dr. HEINRICH WLISLOCKI, *Märchen und Sagen der Trans-silvänischen Zigeuner.* Berlin, 1886.
——— *Vier Märchen der Trans-silvänischen Zeltzigeuner.* Budapest, 1886.
W. WOLF, *Deutsche Hausmärchen.* Göttingen. Leipzig, 1851.
——— *Deutsche Märchen und Sagen.* Leipzig, 1845.
W. B. YEATS, *Fairy and Folk-tales of the Irish Peasantry*, edited and selected by. London, 1888.
IGNAZ V. ZINGERLE, *Sagen, Märchen und Gebräuche aus Tyrol.* Innsbrück, 1859.

CINDERELLA IN FINLAND.

Mr. Kaarle Krohn has obligingly supplied the following particulars in response to enquiries concerning the Finnish name of the heroine (called indiscriminately by the translator "Cendrillon") in the variants which he has contributed:—

Cinderella is called in Finnish "*Tuhkimus*", or "*Tuhkatytär*"; *Tuhka*, pl. *tuhki*, signifying ashes, cinders, and *mus* being a personal ending, common to both genders. Thus the stupid third son also is called *Tuhkimus*. *Tytär* signifies daughter. In No. 105, on page 386, the name Cinderella is incorrect; the heroine should be called "*Sikuri, sakari*"; *Sikuri* meaning swineherd, and *sakari* being a variation. *Sakari* signifies the little finger (cf. No. 109). In No. 106, p. 387, the Finnish name for the heroine is "*Poropüka*", from *poro*, ashes, and *püka*, a girl, a servant-girl. In No 107, p. 388, the translator has incorrectly rendered the original by "Finette". The Finnish title is "*Tüna*" = *Kristüna, i.e.*, Christine.

ADDITIONAL VARIANTS.

After the foregoing sheets were in the press, Mr. Feilberg discovered three more Cinderella variants in Aberg's *Nyländska Folksagor*, from which collection he had already sent me two stories. These three variants present no new features of special interest, but their contents may here be briefly summarised.

Op. cit., p. 15, No. 19, "Karin Trætjola" (Katie Wooden-Cloak). This story very closely resembles the Norse story under the same title, translated by Dasent (see No. 30, on p. 204). Ox suggests to princess, "If you are minded as I am, we will escape together." She mounts the ox and rides through the copper, silver, and gold forests. Then the ox is flayed [presumably for the same purpose as in the Norse tale]. Princess finds a wooden cloak behind the pigstye, dons it, and takes service as scullery-maid. She fetches water for the prince, who throws it in her face. When prince picks up the handkerchief she has dropped, she will not take it; he keeps it. She says she comes from Water-land. She fetches a towel; prince throws it at her. She drops her glove; comes from Towel-land. She fetches a comb, which the prince throws at her. Says she comes from Comb-land, and loses her shoe on the floor besmeared with tar. Prince will wed whomsoever the shoe fits. A bird sings. The shoe fits Karin, who instantly stands before prince in her glistening gold dress. Happy marriage.

Ibid., p. 20, No. 21, "Om sköna Klara" ([a story] of beautiful Clara). Stepmother goes to church with her daughters, leaving heroine to cook the dinner. The grits for the dinner are scattered on the floor; heroine must carry water in a sieve; she must recover potatoes from the well, into which they have been thrown. An old man appears and offers to prepare the dinner while she goes to a large stone and strikes it with a bridle, whereupon a horse and beautiful clothes appear. She goes to church, where a count falls in love with her. Her horse is so swift that none can overtake her. On the third Sunday the count tries to catch her as she is about to mount; but he only gets hold of her shoe. Search is made for the owner of the shoe; Clara is hidden under a washing-tub. A bird sings, "The shoe is ful of blood; Clara, whom it fits, is under the tub." The count returns and discovers Clara. The old man appears, and bids her once more strike the stone. She does so, and gets lots of money and dresses. Happy marriage.

Ibid., p. 21, No. 22, "Den lilla Gullskovn" (The Little Golden Shoe). This story opens like the preceding. Grits are thrown upon the floor; pease on the dunghill; potatoes into the well. Heroine stands crying; old man comforts her, promises to prepare the dinner, gives her dress and horse, and sends her to church. Each time, on leaving, she mounts from a stone outside the church. On the third occasion this stone is smeared with tar, and she loses her shoe. A young man secures it, and will wed whomsoever it fits. Stepsister cuts a bit off her foot and puts on the shoe. The old man meets the betrothed pair on the road, and says: "She is a false bride: look for the right one!" The young man returns and finds the heroine.

Mr. Nutt communicates a story, but unfortunately too late for it to be included amongst the other variants. It is of extreme interest, showing (1) the animal parentage of the heroine in most uncompromising form, and (2) the blood-relationship of the heroine and hero. I have therefore tabulated it fully. This story, literally translated from the Gaelic, was collected by Mr. Kenneth MacLeod in Inverness-shire shortly before 1886 :—

King has a young daughter by a sheep, and also a wife and children. Wife sees king going to house of sheep, of whom she is very jealous, and sends one of her own daughters to see what he does there. King does not notice girl, but sheep sees her, and puts her to sleep with rhyme :

"Shut one eye,
Shut two eyes,
Shut your eyes
In deep sleep."

When girl awakes the king has left, and she tells mother that she did not see that the sheep, the poor creature, got anything from the king. Next day queen sees king going to sheep's house, and sends a daughter after him. Sheep notices the girl, and puts her to sleep with same rhyme. Girl has seen nothing. The third day, when a girl is sent to spy, sheep begins to sing :

"Shut one eye,
Shut *one* eye,
Shut your eye,
In deep sleep,"

forgetting to charm both eyes, and the girl sees the king giving the sheep many good things, and reports to mother. When king returns, his wife says that the sheep must be killed; it is vain for king to ask whether any other sheep will not do as well. Knowing she is to be slain, sheep calls her daughter and bids her preserve all her bones; even should a dog eat one, she must put her hand down dog's throat to recover it; then she must bury them at a certain spot, and after five years[1] sheep will revive as a beautiful princess. Daughter does as bidden; she dwells by herself in sheep's house. Five years afterwards king's son and heir returns, and there is to be a three days' feast. Sheep's daughter asks king's children about it; but they only beat her. On the night of the feast sheep comes to life as a beautiful princess. She dresses her daughter in splendid clothes of silk and gold, and sends her to the feast, bidding her return at a certain hour, for then her finery will fall off. There is no one present as beautiful as sheep's daughter; king's son cannot leave her side the whole night, and when she suddenly disappears, none can tell whether the heavens or the earth have swallowed her. The second night the princess clothes her still more beautifully, so that there is none at the ball like her. She vanishes from the prince's side as before. The third night she is still more finely clad, so that there *could* be none at the ball like her. Prince

[1] Mr. McLeod forgets time. A year and a day?

determines not to lose sight of her, but when the hour arrives she disappears, leaving behind her in her hurry one of her golden slippers. Prince keeps it, and proclaims throughout the country that he will wed whomsoever the slipper will fit. Every woman in the land comes to try, but only one can wear it, and she has had her big toe cut off. One day a pet bird of the prince's begins to sing, and twice repeats :

"There is a bonny girl
In that town o'er."

They send over for that bonny girl, and the slipper fits her exactly. So the king's son marries the sheep's daughter, and they live happy ever after.

Mr. Nutt sends me the following particulars of two Irish stories, to which he attaches some importance in connection with the present study. They are found in Mr. O'Grady's recently published *Silva Gaedelica.*

The first (*op. cit.*, vol. ii, p. 368) is of Eochaidh Mughmedoin's sons. Eochaidh was king of Ireland in the fourth century, and had four sons by his queen, Mongfhionn (the Long-fair-haired One), and one, Niall, by a captive Saxon princess, Cairenn. Before the birth of Niall his mother was kept in a position of great hardship by the queen, who made her draw well-water for all the household. Niall was born in the dog-kennel, but became ultimately the chief of his brethren. He is later on the hero of a transformed-hag story.

This story is from the *Book of Ballymote*, a 14th century MS., but it was probably redacted in the early 11th century, as it refers in contemporary wise to a personage of the late 10th century.

The second story (*op. cit.*, ii, 428) is about Raghallach, the seventh century king of Connaught, of whom it was foretold that he should be slain by his own offspring. Accordingly, when his queen bears a child, she gives it to a swine-herd to kill, but he takes pity on the child, and puts her with a recluse. She grows up to be the fairest maid in Ireland. Raghallach, hearing tell of her, and not knowing her to be his own daughter, seeks her to wife. Mairenn (the queen) runs away ; the saints of Ireland fast upon Raghallach (an archaic touch ; "fasting upon" was, in Aryan Ireland, as in Aryan India, the recognised legal method of bringing an offender to book) and he is killed by churls in a chance brawl (*i.e.*, the most disgraceful form of death for an Irish king) whilst stag-hunting.

The MS. in which this story is found is of the 15th century, and the story is imbedded in annals which cannot be earlier than the end of the ninth century. It probably belongs to the 11th or 12th century.

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3. **The Folk-Lore Record, Vol. II.** 8vo, pp. viii, 250; Appendix, pp. 21. [Issued to Members only.]

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4. **Aubrey's Remaines of Gentilisme and Judaisme, with the additions** by Dr. White Kennet. Edited by James Britten, F.L.S. 8vo, pp. vii, 273. [Published at 13*s.* 6*d.*]

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6. **The Folk-Lore Record, Vol. III, Part II.** 8vo, pp. 153-318; Appendix, pp. 20. [Issued to Members only.]

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7. **Notes on the Folk-Lore of the North-East of Scotland.** By the Rev. Walter Gregor. 8vo, pp. xii, 288. [Published at 13*s.* 6*d.*]

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11. **Folk-Lore Journal, Vol. I.** (Issued monthly.) [Published at 18*s.*]

12. **Folk-Medicine.** By William George Black. 8vo, pp. ii, 227. [Published at 13*s.* 6*d.*]

1884.

14. **Folk-Lore Journal, Vol. II.** (Issued monthly.) [Published at 18*s.*]

15. **The Religious System of the Amazulu.** By the Bishop of St. John's, Kaffraria. [Out of print.]

1885.

16. **Folk-Lore Journal, Vol. III.** (Issued quarterly.) [Published at 20*s.*]

17. **Folk-Lore and Provincial Names of British Birds.** By the Rev. C. Swainson. [Published at 13*s.* 6*d.*]

1886.

18. **Folk-Lore Journal, Vol. IV.** (Issued quarterly.) [Published at 20*s.*]

[13.] **Magyar Folk-Tales.** By the Rev. W. H. Jones and Lewis H. Kropf. [Published at 15*s.*]

1887.

19. **Folk-Lore Journal, Vol. V.** (Issued quarterly.) [Published at 20*s.*]

[20]. **The Handbook of Folk-Lore.** [Published at 2*s.* 6*d.*]

1888.

21. **The Folk-Lore Journal, Vol. VI.** (Issued quarterly.) [Published at 20*s.*]

22. **Aino Folk-Tales.** By Basil Hall Chamberlain, with Introduction by Edward B. Tylor. (Privately printed and *sold* to Members of the Society only, price 5*s.*)

23. **Studies in the Legend of the Holy Grail, with especial reference to the Hypothesis of its Celtic Origin.** By Alfred Nutt. [Published at 10*s.* 6*d.*]

1889.

24. **The Folk-Lore Journal, Vol. VII.** (Issued quarterly.) [Published at 20*s.*]

25. **Gaelic Folk-Tales.** Edited and translated by the Rev. D. MacInnes, with notes by Alfred Nutt. [Published at 15*s.*]

1890.

26. **The Exempla of Jacques de Vitry.** With Introduction, Analysis, and Notes. Edited by Professor J. F. Crane. [Published at 13*s.* 6*d.*]

27. **Folk-Lore, Vol. I.** (Issued quarterly.) [Published at 15*s.*]

1891.

28. **Folk-Lore, Vol. II.** (Issued quarterly.) [Published at 15*s.*]

29. **The Denham Tracts, Vol. I.** Edited by Dr. James Hardy. [Published at 13*s.* 6*d.*]

1892.

30. **Folk-Lore, Vol. III.** (Issued quarterly.) [Published at 15*s.*]

31. **Cinderella.—Catskin.—Cap o' Rushes.** Three Hundred and Forty-five Variants, Abstracted and Tabulated, with a Discussion of the Mediæval Analogues of Cinderella and Notes, by Marian Roalfe Cox. With an Introduction by Andrew Lang, M.A. [Published at 15*s.*]

PUBLICATIONS IN HAND.

Saxo-Grammaticus. Translated into English by Oliver Elton, with Introduction by Professor York Powell. [In the Press.]

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